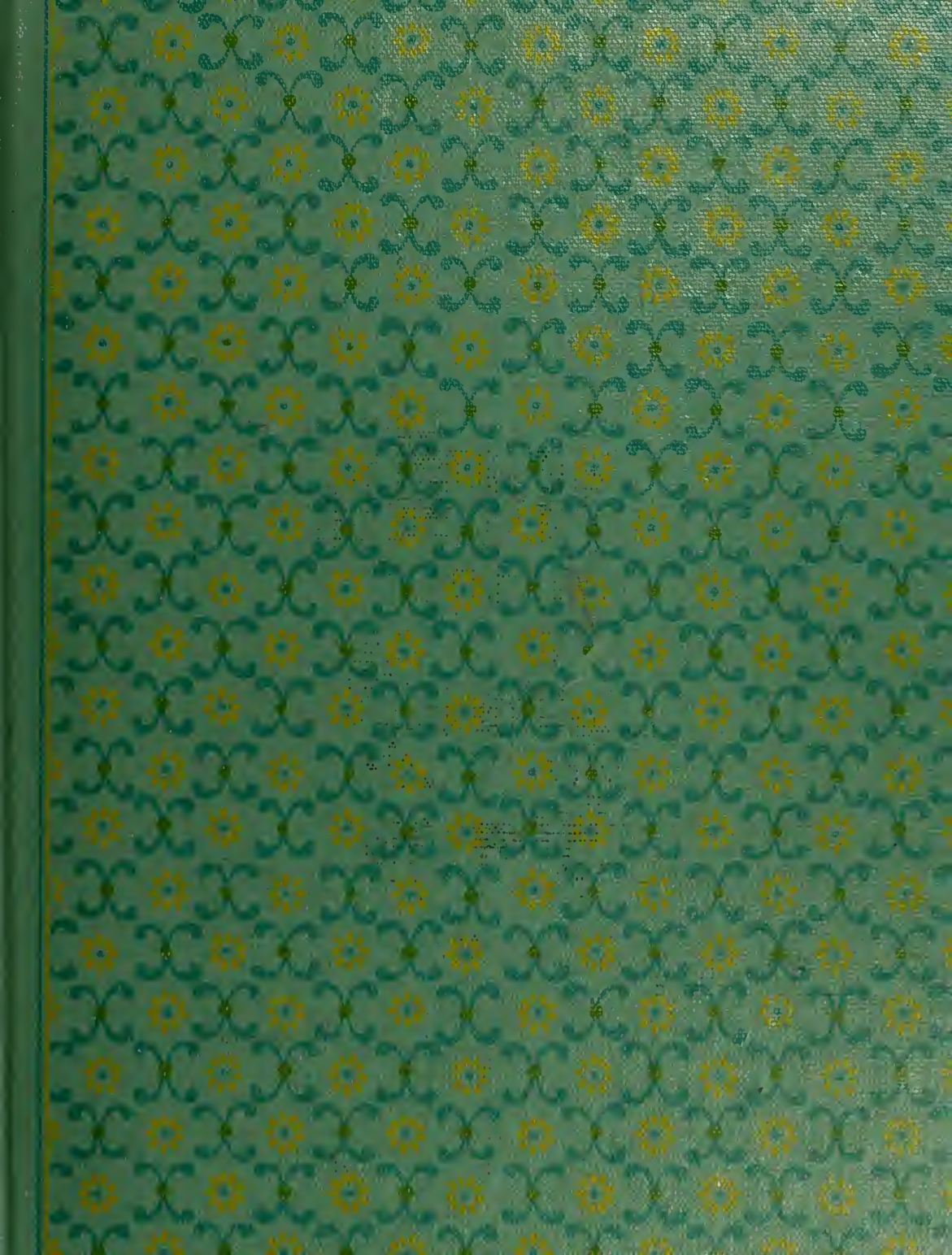






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SAN FRANCISCO ARCHIVES

SAN FRANCISCO, CALIFORNIA 94102

24 June
1974

Statewide, California's Oldest / Over One Billion Dollars Strong

One Hallidie Plaza, Market Street near Powell, 781-5800.

OFFICE HOURS: Monday through Friday, 9:00 AM to 8:00 PM; Saturday, 9:00 AM to 3:00 PM.

Citizens Savings has over 40 offices serving California.

California's oldest statewide savings association unveils its beautiful new office crowning Hallidie Plaza. For this occasion, Citizens turns back the clock to present a cavalcade of Old San Francisco... the "oldest Grand Opening," celebrating our newest office. You're the honored guest at our little San Francisco exposition! It's the most fascinating happening Market Street's seen in our 89 years! Now through June 29.

BEAUTIFUL!

Victorian Drawing Room recreated by W&J Sloane. Old San Francisco lives again at our Hallidie Plaza office! W & J Sloane turns back the years to charm you with a panorama of antique furnishings and treasures as precious as our San Francisco heritage. An enchanting exhibit designed by Lee Boyack of Sloane's Interior Design Studio.

WONDERFUL!

Ghirardelli Square moves to Market Street. Fascinating objects on display from each of the 80 shops, restaurants, theatres and galleries that make Ghirardelli Square one of the City's most famous historical landmarks. Come to Hallidie Plaza; browse and enjoy!

Fascinating!

The Cannery—on Parade. The brightest ideas from the treasure place of San Francisco, the Cannery, are on stage at our new office. See this intriguing exhibit—a mini bazaar—presented by 50 Cannery show shops!

Refreshments for the San Francisco palate.

Delicious bits of "Puff Stick" from famous Hickory Farms of Ohio. Cheese taste treats from Hickory Farms, too. Served with famous Laraburn French Bread and MJB coffee. Refreshments served 11:00 a.m. to 10:00 p.m. daily. Admission free! Get your special coupons for refreshments and gifts at our Savings Department! Adults only.

Colorful! A flower show

for your enjoyment. Flowers! A San Francisco tradition comes alive at Hallidie Plaza with thousands of gorgeous blooms. Exotic Jacra Lilies flown in from the Oregon Bulb Farms for the event! Authentic Japanese trees from the Bonsai Society of S.F. also "perform" in our colorful show.

Magnificent!

A remarkable art show: 1800's to 1900's.

The spirit of the City is captured by the inspired brush of Dong Kingman, the master artist. Unforgettable watercolors, brought to Hallidie Plaza by the San Francisco Museum of Art. Plus...a selection of paintings from California's golden past, presented by the Maxwell Galleries.

Joyful! Music for everyone.

Live entertainment! See and hear the greatest of cosmopolitan San Francisco! S.F. Symphony members in a brass ensemble! Medicine Ball Band! S.F. Opera's BROWN BAG OPERA! Red Garter Band! Chinese, Scottish, Japanese, Greek, Portuguese folk groups! See the playbills on the Plaza for performance times. Also, see the historical exhibits by the San Francisco Opera Association and the San Francisco Symphony.

NOSTALGIC! The Cable Cars

are coming. Not only does the Cable Car turn around and bow at Market and Powell—it brings a carload of happy memories to a "must see" exhibit of the S.F. Cable Car Museum at our office. Cable cars of yesteryear—with all the fun and trimmings—are pictured in frames and on sound and film for your continuous entertainment!

Gifts! Free—portfolio of masterpiece prints of old California suitable for framing. Beautiful collectors items you'll treasure!

Free—Giant full-color dimensional view map of San Francisco with illustrated points of interest. A wonderful wall hanging or reference piece!

June 2 shooting changed bystander's life

SF hero freed in San Diego

Associated Press

SAN DIEGO — A man described as a hero in a San Francisco shooting incident has been freed from probation here.

"His actions were certainly very commendable," Superior Court Judge William Low said yesterday. In ordering an end to the three-year probation period for James William Richards, 21, also

known as Rolf Sagdahl, of San Francisco.

Richards was convicted in San Diego last year of stealing a motorcycle, and sentenced to 60 days in jail and three years probation.

Probation officer James Hartung said Richards saw a gunman, Timothy Griffith, shoot Griffith's wife Carmen on San

Francisco's Market Street June 2.

Richards tackled the man and held him for police, Hartung said.

He described Richards' actions as "selfless and public spirited," but said they also led to his arrest on a previous warrant charging parole violation. The warrant was nullified by Low's action yesterday.

SAN FRANCISCO LANDMARK

City's towered gateway

By Dick Brill

Picture San Francisco in the mid-20's.

Four parallel street car lines running up Market Street. Squared-off touring cars and model T's strung out along the Embarcadero. Grey warships in a line along battleship row on the waterfront. Jitneys threading their way through the Outer Mission. And the Bay alive with ferry boats carrying 100,000 commuters a day.

It was a busy scene that revolved around the hub of all that transportation, the Ferry Building, whose four-faced clock-tower rose majestically above all it surveyed at the foot of Market Street.

Famed San Francisco writer Robert O'Brien has said: "If the Embarcadero has a soul it's shaped something like the Ferry Building. The world over, it stands for San Francisco the way the Campanile stands for Venice, the Eiffel Tower for Paris, or the Empire State Building for New York."

Construction on the Ferry Building was started in 1893

by the State Harbor Commission. Though it wasn't actually completed until 1903, the building was opened in 1898, about the time Admiral Dewey captured Subic Bay in the Philippines. Its 235-foot clock tower was patterned after the Moorish Giralda bell tower of the ancient cathedral at Seville, Spain.

The architect was Arthur Paige Brown who also designed Trinity Church at Bush and Geary streets. He was not around to complete the job, succeeded by another famous San Franciscan, Willis Polk, who put on the finishing touches.

The new Union Ferry Depot, as it was then called, was a far cry from its predecessor, the Central Terminal Building, a one-story group of three wooden sheds with ferry boat slips on one side and horsecars on the other.

Practically on the very spot where George Vancouver and other early navigators dropped anchor in six fathoms of the water a century before, the Ferry Building was erected at a cost of \$1 million. Built of Colusa sandstone with mar-

ble used extensively for wainscoting and partitions, it has a frontage of 639 feet and a width of 156 feet. In its heyday the arcaded front led to waiting rooms and ticket offices. On the second floor a wide nave extended the full length of the building with more waiting rooms, restrooms and state offices opening off it.

Today there is a large floor mosaic representing the seal of the State of California. Also an extensive relief map of points of interest clearly marked is an always fascinating attraction.

The great hall of the Ferry Building has been put to many uses. It was here that President McKinley was welcomed and the soldier-boys returning from the Philippines were banqueted.

Before the bridges were built, 50 million people a year used these facilities, a volume of traffic exceeded by only one other terminal in the world—London's Charing Cross Station.

The Ferry Building was synonymous with San Francisco. It was the first thing you saw when entering the city and the last when you left. For years the building with the eight ferry slips was the main gateway to San Francisco for commuters and travelers from all over the country.

One of the city's most durable structures, it came through the earthquake and fire of 1906 virtually unscathed. Anchored on 111 huge concrete piers each 16 by 28 feet at the base and

joined by concrete arches into one foundation unit 160 by 670 feet, it withstood the quake with amazing invulnerability.

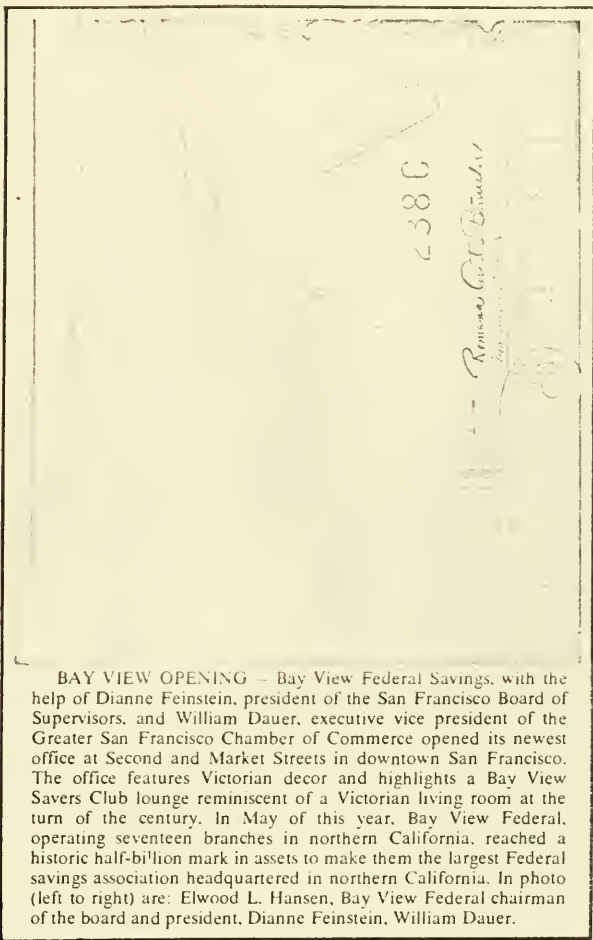
Some more statistics: The four-sided clock is 113 feet above the sidewalk. Each dial weighs 2500 pounds. Its outer diameter is 23 feet 3 inches and the inner diameter 13 feet. The minute hand is 11 feet 6 inches long and the hour hand 9 feet.

In May, 1956, the north half was rebuilt from the steel shell out and opened as the World Trade Center. A third floor was added to accommodate consulates, import-export firms and other world trade businesses.

The south half was remodeled in 1962. In this wing are located the San Francisco Port Commission, the State Department of Fish and Game and the Adult Authority.

Today the new BART trans-bay tunnel runs under the south portion and an elevated freeway bisects the tower. Skyscrapers grow like mushrooms around it. Gone are the old-fashioned street cars that circled endlessly in front of the Embarcadero. Gone, too, is the pedestrian footbridge overhead and the marvelous views from any of the now walled-off ferry slips.

The face of the city is changing, but one thing that will never change in the eyes and hearts of true San Franciscans is the silhouette of the proudly indestructible and gloriously sentimental Ferry Building.



BAY VIEW OPENING - Bay View Federal Savings, with the help of Dianne Feinstein, president of the San Francisco Board of Supervisors, and William Dauer, executive vice president of the Greater San Francisco Chamber of Commerce opened its newest office at Second and Market Streets in downtown San Francisco. The office features Victorian decor and highlights a Bay View Savers Club lounge reminiscent of a Victorian living room at the turn of the century. In May of this year, Bay View Federal, operating seventeen branches in northern California, reached a historic half-billion mark in assets to make them the largest Federal savings association headquartered in northern California. In photo (left to right) are: Elwood L. Hansen, Bay View Federal chairman of the board and president, Dianne Feinstein, William Dauer.

Ground rides for San Francisco's most celebrated picnic participation sport—boarding cable cars—were suddenly revised yesterday in the interests of children, old folks and safety in general.

Conrad E. Green, the Municipal Railway's dynamic general manager, said he wanted to take "the wild scramble" out of the normal boarding in cable cars.

Powell and Market streets in San Francisco, Calif., this, the city's area was roped off and separate queues were designated for passengers

tensed to spring aboard cars of either the Fisherman's Wharf or Hyde street pier lines.

This queuing process, presumably, would put a toddler or a limping pensioner on a par with an 18-year-old sprinter during the critical moment when boarding begins.

The scene late in the afternoon at the Powell and Market turntable was reminiscent of an amusement park, with a bright orange plastic rope holding back a block-long line of people who waited 15 to 20 minutes for a chance to board.

Bay Area Drifts

CABLE LOADING — A system of controlled passenger loading of Powell Street cable cars at the Market Street turntable was inaugurated yesterday at 9 a.m. by the Municipal Railway. "We can no longer permit the wild scramble where older persons and children are able to board only if space remains after more agile passengers leave the room," said Curtis E. Green, Muni general manager. "An orderly system will allow safer operation because cars will not overboard, and passengers will not run the risk of injury while boarding." Red plastic delineators, connected by colored nylon rope, now encircle the perimeter of the turntable and extend along each side of the outboard track. Separate boarding linesups are maintained for the 59 Powell-Mason and 60 Powell-Hyde lines, with passengers guided.

Michael Houston, the Muni conductor who was in charge of giving the signal for people to board, thought the idea was good for tourists but bad for natives who ride the cars to get some place rather than for fun.

Asked about the carnival aspect of the set-up, Houston said: "You got to remember for the tourists this is Disneyland."

Norman Langridge, the turntable starter and a veteran Muni man, greeted the loading reform with a hint of sadness.

"As far as I'm concerned," he said, "it'll take

some of the excitement out of cable caring."

Many conductors and gripmen, however, appeared to welcome the change, conceding that the old loading method brought out the price in too many people.

"Beautiful!" exclaimed gripman Don Poppiamo, when advised of the queue system for loading. "Now, I won't have to holler, 'Attack!' anymore."

As gripman Dennis McCoy said:

"It gets pretty tough sometimes. But they make it. I guess they all live right."

Conductor Michael Bell said loading at the turntable has been "very hectic" with as many as 10 persons squeezing into or climbing on to one of the creaky old cars.

"Some folks are on the old car," he said, "and they can't get down without a lot of help."

Graphical Steve Jackson, however, said the new loading method would "kill a lot of the excitement."

"When I see people's not smiling, I know it's not fun," he said, "and I'm not smiling," Jackson said.

KEARNY BRANCH HELPS DEDICATE LANDMARK

American Savings helped celebrate the restoration of a valuable link to San Francisco's past when the nearly century old Lotta's Fountain located at our Kearny Street Branch was rededicated August 20.

American Savings actively participated in the official ceremonies, which were presided over by San Francisco Supervisor Diane Feinstein and the city's chief administrative officer, Thomas J. Mellon. Kearny Street branch manager Jim Pounds was among the dignitaries on the speakers rostrum and afterwards hosted a luncheon for the participants at the Sheraton's Garden Court.

Lotta's fountain has stood at the intersection of Market, Kearny and Geary Street throughout much of the city's history. Cast in Philadelphia in 1875 and brought

'round the Horn by Clipper ship, it has withstood earthquakes, car crashes — and even attempts to remove it to a public park. It now stands proudly in the midst of the Financial District traffic.

The Golden Girl

The fountain, donated to the city by Charlotte Mignon Crabtree, "The Golden Girl" of the 19th century Stage, was moved ten feet, repainted and reconnected to its water supply. The project was a \$25,000 segment of the Market Street Development Project

The friends of the fountain at the Kearny Street Branch helped everyone join in the celebration of what Mayor Alioto had declared to be "Lotta's Fountain Day on Market Street." Passersby learned of the fountain and Lotta's fascinating history from a souvenir booklet. More than 2,000 copies, prepared especially for the occasion, were snapped up by spectators. Further information was available at a special lobby exhibit inside the office a few feet away.

"Miss Lotta"

Perhaps the most popular part of the contribution was a 20 foot high portrait of the beautiful "Miss Lotta" commissioned especially to adorn the front of the American Savings Building. The Golden Girl beamed down upon her newly restored fountain; it was a symbol of American Savings continuing tribute to a congenial and valued neighbor.

FRIENDS AND NEIGHBORS — Kearny St. branch manager Jim Pounds joins San Francisco Supervisor Diane Feinstein in enjoying a drink from the newly restored fountain.

September 1974



OUR TRIBUTE — A portrait of the beautiful Lotta Crabtree adorns the Kearny St. office and serves as the perfect backdrop for her newly rededicated fountain.



Bongo drummers step aside for the working class

By Ken Wong

The bongo drummers cooled it and let the working class take over Hallidie Plaza yesterday for a rally.

Asian, black, brown and white workers had marched from Portsmouth Square in Chinatown to the plaza at Powell and Market Streets for the assembly.

They were Muni drivers, phone workers and garment and electronic workers, calling for "the right to strike to protect our standard of living."

"The capitalistic system is falling apart. Prices are going up faster than paychecks. We're all in the

same boat and unless we rock it together, we won't get anything," Roy Hirohama, one of the rally coordinators, said.

Most of yesterday's speakers were union members

E. T. Williams, of the Caucus of Concerned Union Bus Drivers, told the crowd, "We Muni drivers won a raise, but we're being blocked by a new charter amendment and may lose it. The union sold us down the river."

A young woman, who declined to give her name, said she was a member of the Bay Area Rank and File Phone Workers Committee.

"We're phone company workers who fought the union's efforts to shove Ma Bell's lousy contract down our throats," she said.

The committee is composed of some 200 workers who staged a wildcat strike for five days last fall.

"We got to organize the union and defend the right to strike," Alvin Ja, of Wei Min She, a Chinatown Community Center, added.

While the Prairie Fire, a folk singing combo, was singing Pete Seeger's work songs, workers passed out leaflets urging shoppers at the Emporium department store to boycott Plain Jane products.

• The Powell Street mall and carnival: A sunny Saturday afternoon near the downtown cable terminal turns up two photo-button booths, a fellow pressing the Lord's Prayer on pennies, an organ grinder with a clothed monkey collecting coins and putting them in her pocket, Gospel singers and preachers, a guitar-drum-tambourine band, a speaker tirading aganist Rockefeller while others hand out leaflets, bongo beaters and a purported African dancer, a soft-pretzel stand, and crowds of lookers, listeners and waiters. The cliché, "everything but the kitchen sink" would not apply here. In past weeks the pretzel people pretended to sell "dough sculptures" to circumvent a Health Department regulation requiring hot and cold running water. Now they have yielded. They've lugged to the scene, together with their pushcart, a brand-new, self-contained kitchen sink.

Musicians Acquitted of Being Noisy

Four San Francisco street musicians were acquitted yesterday of charges that they violated San Francisco's two-year old noise ordinance.

It was the first such prosecution of street musicians under the San Francisco misdemeanor noise law.

The quartet was arrested by San Francisco police on Dec. 19, 1973, while performing at Powell and Market streets.

The four, and their instruments, are: Pierre Baynes, flute; Sam Austin, trap drums; Robert Burch, saxophone, and Scott Davis, bongo drums.

The jury trial lasted five days in the courtroom of Municipal Court Judge Agnes O'Brien Smith.

Jurors returned a not guilty verdict at 2:30 p.m., after three hours of deliberation.

San Francisco attorney John Vaisey, a volunteer who represented the musicians at the request of the American Civil Liberties Union, said several jurors told him they voted for acquittal for two reasons:

- Noise testing procedures required by the San Francisco ordinance are so

complicated that it was difficult to believe that local police complied with them.

- Testimony indicated that Municipal Railway buses make more noise than the musicians. (Muni buses are

exempt by state law.)

Howard Henderson, manager of the Emporium, a large department store located directly across Market street from where the musicians performed, was the

chief complaining witness.

Two of the defendants — drummers Austin and Davis — were previously acquitted of disturbing the peace, arising from a June 1973 arrest at the same location.

A Relief Map That Nobody Wants

By Keith Power

Story has it that Chinese nobles who felt severely out of favor with the emperor would be presented with a white elephant, a gift so expensive to maintain in the imperial style that the recipient would go broke.

In 1924, in these bright, gauzy days of progress, California business and government built a stupendous relief map of California and honored it at a banquet in the Palm Court of the Palace Hotel in San Francisco.

One thousand dignitaries attended the dedication of the 450-foot-long creation of engineers, draftsmen, sculptors, geographers and artists who labored for more than a year in a Hollywood studio and at a cost of \$145,000.

"California, Paradise in Panorama," it had been named in a prize-money contest around the state. Californians were told that if they could fly in an acro-

plane 10,000 feet up and looked down, the panorama was what they would see.

At the dedication, a speaker said that the country road of chip-board, magnesite and 600,000 hand carved, miniature buildings was, indeed, the launching of a new era of state consciousness and unity."

The panorama was installed in the San Francisco Ferry Building behind plate glass where it charmed commuters and tourists equally, and sauced the eyes of troops of school children.

In 1940, the State Chamber of Commerce, proprietor of the display, handed over title for \$1 to the State Harbor Commissioners. The upkeep, including the 270 electric display lamps, ran to several thousand dollars annually.

By 1953, the reproduction had lost much of its relevancy and was costing an estimated \$900 a year. The display, the state decided, must

be moved to make way for the construction of the World Trade Center in the Ferry Building.

There was an offer from Los Angeles and in the ensuing hubbub, San Francisco gained title for a nominal \$1 and the right to pay \$1000 a year rent for the space the monstrous map occupied in the Ferry Building until permanent quarters could be found elsewhere.

Although all spoke affectionately of the relief map's nostalgic value, none of the city's agencies or museums actually wanted to house the geographers' extravagance. The cost of moving it locally was estimated at \$5000.

In 1957, a bill appropriating \$75,000 to haul six box cars of map from San Francisco to Sacramento passed the Legislature, but was vetoed by then Governor Goodwin J. Knight.

Finally in 1960, a buyer stepped forward: Thomas R. Woods, a developer from

Redding. He paid the traditional \$1 and said he planned to make the relief map the centerpiece of a museum showing California's development.

Eleven years later, Woods — having spent \$35,000 to erate, move and store the sectioned display, and having never gotten around to doing anything with it — offered to give it away. There were no takers immediately.

Such is the elephantine charm of the panorama, however, that a man who had never seen it fully assembled agreed to assume the burden of the beast from Woods in 1971.

Dick Karnan, president of Karnan Associates Inc. of Los Gatos, a real estate development and investment firm, told *The Chronicle* that he originally planned to make the map the attraction of a development information center north of Redding.

"I never saw it in all its glory laid out in the Ferry Building," Karnan said. "But I am turned on by maps and this is believed to be the world's largest and most perfect topographical reproduction in existence."

Those who have loved the panorama through the years, can sympathize with Karnan's predicament. After the first blaze of enthusiasm, the businessman realized he had an awkward and expensive property on his hands.

"I would have to construct a building 500 feet long and 40 feet wide to shelter it. Now it is being stored in sections in Redding. There are 217 sections and they weigh between 200 and 400 pounds."

With sad predictability, the marvel of the geographers' art, the breath-taking panorama that was to raise California's consciousness and unite us, is for sale again.

Karnan said he wants to see the panorama refurbished, re-assembled and on public display again. He suggested San Francisco International Airport as a building with the suitable dimensions.

"If you were flying 10,000 feet up in an airplane," Karnan recited, "California would look just like the panorama."

And this generation of school children could vouch for it.

Sinatra on Market Street

By Robert Bartlett

Francis Albert Sinatra, the well-known Palm Springs entertainer, got mixed reviews from a select audience at a San Francisco command performance yesterday.

Attorney Marvin Lewis quizzed the entertainer in connection with a \$2.5 million damage suit filed by the lawyer, who represents a Salt Lake City insurance executive, Frank J. Weinstock.

Lewis, a veteran trial lawyer, viewed Sinatra's performance with considerable skepticism.

But the singer captivated two pretty young secretaries in Lewis' penthouse office at 690 Market street.

Pat Dearden and Pam Chastain wore wall-to-wall smiles after Sinatra's two-hour deposition.

The singer's eyes are indeed blue, Miss Dearden confided: "Baby blue, as a matter-of-fact."

Both secretaries persuaded Sinatra to sign his autograph. Miss Chastain's, scrawled on an 8-by-10 inch photograph of the celebrity, read:

"Hi Pat, Love, Frank Sinatra."

Sinatra arrived at precisely 1 p.m. at the corner of Market and Kearny streets, in an unmarked, yellow police car.

The singer was hustled through the lobby of the American Savings and Loan office at 10 Kearny street,

and into a waiting elevator.

He was accompanied by restaurateur Jilly Rizzo — a co-defendant in the federal lawsuit — and two plain-clothesmen.

Sinatra, a bit tubby, wore a gray windbreaker, slacks, dark glasses and a scowl. He ignored the throng of more than 100 newsmen, gawkers and bewildered savings and loan customers and employees.

Lawyers for the 37-

year-old singer previously had obtained a court order telling Lewis not to admit newsmen and photographers into the lawyer's plush suite while Sinatra was there.

After the deposition, however, Lewis briefed the press on what took place.

"There was nothing very dramatic," Lewis said. "We simply continued the deposition I started at Caesar's Palace (a Las Vegas hotel) three weeks ago."

Lewis said he asked Sinatra about 25 incidents going back to 1947 in which the entertainer allegedly assaulted men or women, most of them reporters or photographers.

Sinatra, Lewis said, denied getting involved in all but one brawl. That, he said, was in 1947 or 1948, and involved New York newsman Lee Mortimer.

The singer, Lewis said, claimed he was abused both

verbally and in print by the reporter over a two-year period.

"I knocked him on his ass," Sinatra said. "and if he were alive, I'd knock him on his ass again."

Otherwise, Sinatra avoided fights diligently, since "as an entertainer, I'd always lose in the end," Lewis quoted him as saying.

Lewis's questions about Sinatra's wealth — reportedly in excess of \$10 million — were referred to Sinatra's accountants, the lawyer reported.

Lewis's client, Weinstock, claims Sinatra ordered him beaten by Rizzo and another Sinatra friend, Jerry (The Crusher) Arvenitas, in the men's room of a Palm Springs hotel in May of 1973.

At the deposition, Sinatra denied ordering Rizzo and Arvenitas — codefendants in the lawsuit — to beat up Weinstock.

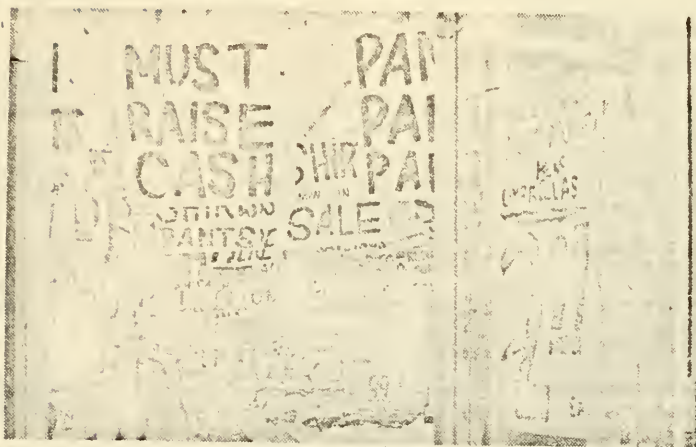
Of the incident in the men's room, Sinatra said Weinstock called him a "..." and the entertainer then replied, "My name is Mr. Frank Sinatra, to you," then left.

Whatever then happened, Sinatra told Lewis, the singer knew nothing about it until the lawsuit was filed.

The trial is scheduled to begin September 10 in the court of U.S. District Judge Robert Firth in Los Angeles.

Sinatra completed his deposition at 3 p.m. and left the same way he entered, by the elevator into the savings and loan company office.

He returned to Southern California in a jet owned by Tahoe gambling magnate Bill Harrah.



Some of the myriad signs that catch the eye on Market Street

—Examiner Photo

Business cracks down on deceptive 'sales'

How would you like to buy a "genuine imitation diamond?"

How, especially, if English is not your first language?

The Better Business Bureau says that catchy slogan is one of dozens of misleading and deceptive advertising claims uncovered in a four-block stretch of Market Street stores by its investigators in the past two months.

The area, running from 3rd to 7th streets, is populated by a variety of stores, many of them so-called discount establishments, patronized heavily by low-income people and people who speak English poorly.

The BBB investigation found 19 stores in violation of accepted practices of fair advertising and possibly in violation of the law.

The offenders, BBB President Donald Schwartz said, include some BBB members.

This week the BBB will contact the remaining violators to give them a chance to comply voluntarily. For those who don't file will be turned over to the San Francisco district attorney.

Some of the specific offenses charged by the BBB include:

- A merchant who advertised "Last Days of Sale" for at least two weeks running.
- A \$350 "turquoise" necklace that turned out to be plastic.
- An ad for a \$19.92 Instamatic camera that exhorted shoppers to "compare at \$31.95" when no store in town charges that price.
- A store whose "last chance" sale lasted for two months.

All violations, if proved to be illegal, could result in fines of \$2,500 for each count, under the state's laws on false and misleading advertising.

Market Street's Deep Secret

By William Moore

Running most of the length of Market street, 50 feet below the surface, is one of the best kept secrets in town — the Muni Metro.

It is, with a few glaring exceptions, an awesome subway system.

The BART - like tubes and expensively refurbished stations are nearly completed but empty, save for a smattering of construction workers and an occasional stray rat:

If all goes according to the official schedule, the Muni subway, being built at a cost of about \$300 million, will be open for business in 1976 or 1977.

The Muni will be operating one level above BART east of Ninth and Market streets. The systems will be sharing four downtown stations (Embarcadero, Montgomery street, Powell street, and Civic Center).

Muni Metro will have 80 brand new "street" cars, running in trains up to five cars long, to whisk the pub-

lic along a nine - station underground line that extends from the foot of Market through the Twin Peaks Tunnel to West Portal.

The new models are being built by Boeing - Vertol of Philadelphia for \$32 million.

When the big day arrives, those old battered cars, and all the wiring and track above Market, will vanish from our urban scene, Muni officials say.

"Muni Metro will have a running time almost twice as fast as that of today's cars," said Jack Woods, former Muni general manager.

A sample time: 34 minutes on the L-Line from the City Zoo to Embarcadero station, compared to 52 minutes over the equivalent distance now.

The problem, though, is that Muni officialdom has allowed some mammoth bottlenecks to be built into the system, bottlenecks that may greatly decrease the frequency of service that could be offered.

"The most colossal screw up," as one Muni hand put it, is the two-track stub terminal that is being readied at the end of the line at Market and Davis street.

The Embarcadero terminal does not have additional tracks for platform boarding or storage, in case cars break down; no loops for the trains to turn around in; no crossover tracks east of the platform for easy sorting of the trains.

There is a rail crossover, in an x-like configuration west of the platform, con-

necting the only two tracks, and that's it.

Mercifully, the new cars will have control cabs on either end and will not have to be turned around as the old Muni models must be.

"But because of the short-sighted design of this terminal," a knowledgeable Muni observer said, "we will at best only be able to run our trains in and out of there at 150-second intervals.

"The subway was planned for five-car trains that could run at 90-second intervals, so we're almost cutting our capacity in half. It bugs me to see the Muni overlooking such a good bet."

Several Muni sources blamed the terminal bottle-

neck on BART which, under an agreement worked out with the city in the early 1960s, has been responsible for the construction of the entire subway.

The Muni was supposed to have had the ultimate say-so in all design matters, but BART reportedly balked at requests to expand the terminal housed above its own Embarcadero station.

William Cullen, one of BART's architects for the entire Embarcadero station project, said:

"When you're building a multiple-level station like this, you need symmetry on each level. The philosophy of using a station as a storage facility was not in keeping with the design."

Bill Dorais, Muni's transit-environmental coordina-

tor, had a quick response: "We never wanted a big storage space, just enough track to be able to intelligently operate a terminal. BART wasn't really interested in our requirements.

"I'm certain we are eventually going to have to build more track there, and it's going to cost a helluva lot more than it would have if it had been done originally."

It appears that the Muni Metro's other major bottleneck will be at West Portal. "This will be the trickiest and most critical part of the operation," said Wesley Getts, a Public Utilities Commission engineer.

West Portal is where individual cars from each of the three lines west of the Twin Peaks Tunnel will be scheduled to come together and be coupled quickly into trains for the final subway run downtown.

"If a car is held up for a minute, that puts him a half mile away from where he should be," said a Muni planner. "If the cars straggle in, we will probably have to send them individually into the subway rather than wait a long time to form trains.

"Then we will lose an awful lot of our capacity in the subway and further complicate the situation at the Embarcadero station end."

West Portal avenue, over which the street cars will vie with automobile traffic just outside the tunnel, will probably thwart the precise timing the subway will require, this planner said.

So far, the Muni has stirred up strong opposition from West Portal merchants in its efforts to obtain exclusive rail right-of-way over at least two lanes of the four-lane avenue.

"Dammit," grumbled one Muni official, "we have a spectacular subway in the making, but we're going to have to pay the piper for some of these obstacles."

THE GRAY GHETTO

A lonely Powell St. mother

A solitary elderly woman is the subject of this report by Examiner writer Stephen Cook on the lives of the aged. The subject is appalling. Yet social workers say the woman is not a rarity—at least not in that most noticeable of ghettos for the elderly in The City, the Tenderloin and its fringes.

By Stephen Cook

Tourists swarmed about her very doorstep, yet they never saw Florence Black. And she never saw them.

Around the corner from her bleak hotel room, shoppers and commuters streamed from a sleek underground transit system she could not imagine, into a bright, concrete plaza she remembered only as a clothing store.

Those people didn't see Florence Black either. And she didn't see them.

She was in a special form of exile that can only be fully understood by older Americans.

For Florence Black, 81, it was as natural as the process of aging itself. As she grew older, the pain increased and her mind became less focused, in conventional terms.

As she became less firm, she got out less often to visit family and friends. People visited her less frequently. She began an inexorable

withdrawal from life's normal patterns. After a while, she stopped leaving the hotel. Eventually, she stopped leaving her room.

Society — family, friends, strangers, all — acquiesced

in Florence Black's self-imposed exile and soon, it seemed, she was forgotten.

A check for her \$80-a-month rent came regularly to the Powell Hotel from a son in a San Francisco suburb where homes routinely sell for \$50,000 and up.

One hot meal, apparently arranged for by her family, was delivered each morning

to her door on a plastic foam plate.

For a long time, no one in the hotel ever saw the old woman.

Finally, a desk clerk became concerned. He called the North of Market Health Council, an organization providing free services to senior adults in the Tenderloin.

There was an old woman up on the fourth floor, he said. She never came out of her room. She wouldn't let anybody in. She never seemed to have visitors. He was worried that she might be ill.

Social worker Marie White was the first to make contact. She found Florence Black cozily nested in her room, subsisting under conditions that would have made the skin crawl on any of the hundreds of tourists lined up at the Powell and Market cable car turntable just outside.

The room was musty with strong scents of urine and other odors.

Mrs. Black lay on the bed, her majestic 6-foot-two-inch frame a long lump under layers of covers. Her large, graceful hands were clasped over her lap. She smiled beatifically as a cockroach climbed down the wall beside her pillow.

On the floor, there was a narrow walkway through a cardboard jungle from the door, to a mirror, covered with photos, greeting cards and clippings, and to the wash basin.

As they talked, Mrs. White learned the elderly woman had another reason for not leaving her room. Her entire wardrobe, she said, was a green, tattered dress. It inadequately covered her large frame. If she wanted it washed, she had to stay in bed while it dried.

Mrs. Black was without funds. She could not purchase another dress or a meal even if she were able to leave the hotel. She would be better off financially on public assistance.

On a subsequent visit, when a reporter accompanied the social worker, Mrs. Black said she had not been out of her hotel for five years.

The years run together in her mind, though, so it is difficult to assess the accuracy of that statement.

But she did seem unaware of vast changes at Powell and Market in recent years. She knew nothing of Hallide Plaza. And, when informed about the BART system, she asked: "Why underground?"

Mrs. Black said she once had a window on the world of Powell and Market.

"I used to go down the hall to the fire escape, pulling a chair with me so I could sit there and look out. Then it got so that I couldn't carry the chair back with me and I would leave it there. The chairs disappeared, so I stopped that."

And so Mrs. Black came to confine herself to her room. Her only companions: The cockroaches that crawled over the walls and through her bed and belongings.

the bugs," Mrs. Black said, "so I love them instead."

Mrs. Black talked of a life of wealth and culture. She told of the six children she had borne. Three of them had also had six, she said.

And she recalled past visits, usually hurried and in her room, with children and grandchildren.

"My son tells me if I would just clean up the room and clean up myself 'we would take a new notion to you.' But he doesn't understand. Where am I to get the clothes to wear?" she said.

And she does try to keep the room clean, she said.

"I'm up and down all the time. Nobody comes in here (to clean). I'm doing it. I say 'All right, God. If I didn't make it this time, I will do it later.'"

The people at the health clinic brought towels, soap and other toiletries to Mrs. Black and began talking to her of the outing they would take once she was clean and in new clothing.

And they began a search for clothing which would fit her long frame.

Mrs. White wrote two letters, one of them certified, to the son paying Mrs. Black's rent. In the second, she said she intended to apply for state and federal aid for his mother if she did not hear from him within a week. There was no response.

Even under minimal assistance programs, she is eligible for at least \$260 a month, plus the services of a housekeeper who would help her care for herself and the room and keep her company.

NEXT: "They prey on old people."

Federal Reserve Bank's Plans for Key S.F. Block

The Federal Reserve Bank of San Francisco has purchased virtually every lot in the block bounded by Market, Mission, Main and Spear streets for a new headquarters, a bank official said yesterday.

John Maurer, the bank's president in charge of planning, confirmed that the bank has "substantial con-

trol" of the block but said a new structure would be "some years in the future."

Real estate and investment brokers, who confirmed they had bought land for the bank in that block, said a general plan they had seen pegged construction at five years away.

Maurer said, "It is obvious a new Federal Re-

serve building must be built sometime in the future."

The reason, he said, is that the bank's ornate structure at Sansome and Sacramento streets, which has been the bank's headquarters for 53 years, cannot be expanded.

And the bank needs more room, especially for underground vaults and other maximum security areas, he said.

"Our needs are really in the ground," he emphasized.

No design plans have been drawn, he said. But he added that the new structure would probably be "low profile."

He also said no authority for construction of the new headquarters has been given by the Board of Governors of the Federal Reserve Bank system in Washington.

The block will present special problems to an architect because there are three different height restrictions on it. On Market street the height limit is 600 feet and on Mission street the top limit is 400 feet.

But slanting through the block is a 150-foot height limit — the path of a theoretical extension of Pine street.

This height limit was imposed by the city as part of its planning restrictions. It is termed a "view corridor" and allows a view of the bay the full length of Pine street, which intersects Market street at an acute angle.

If the bank wants a tall structure it will have to build two towers with a low building between them, a planning official said.

There are 19 separate parcels of land in the block, city hall records show.

A check of the listed owners showed most are investment firms, real estate firms or attorneys. And several of these confirmed that the land in their name was bought by them for the Federal Reserve.

One of these firms, owning eight of the largest parcels, is Alexander and Baldwin Inc., of Honolulu.

A spokesman said it owns Matson Lines, which has an 11-story modern headquarters building at the corner of Mission and Spear streets.

"We are selling this land and building to the Federal Reserve and then we will lease the building back," he said.

"The bank does not plan to tear down that building and we hope for a long-term lease on it," he said.

A Bit of S.F. History

Downtown

Hotel

Is Razed

San Francisco Chronicle 3.
★★★ Sat., Nov. 23, 1974

Is Falling

The wrecker's ball is leveling another survivor of the 1906 earthquake.

The old Willard Hotel at 161 Ellis street, near the intersection of Fifth Street North, is being demolished. The space will be used to expand the parking lot operated by Metro Auto Park at 70 Eddy street.

Reportedly built in 1902, the building was first called the Holland Hotel. Historically it was a "Class-A Hotel" with 150 rooms, all steam heated.

When the quake hit, the steel-reinforced, brick building withstood the tremor and fire while other buildings fell in ruins.

About six months ago a fire accomplished what the quake couldn't by destroying the hotel's first three floors and basement.

Don Loran, a foreman of ICONCO, the firm handling demolition, said the building's owners decided the cost of bringing the hotel up to code would be too high.

So they decided to raze it and pour the bricks back into the hole that was the basement, and to extend the parking lot.

The \$120,000 demolition job should be finished by December 6, Loran said. It started in September when a ten-man crew began tearing apart the upper floors with jack hammers.

Sometimes ^{1007 market st} a pretzel is sculpture

By Donald Canter
Urban Affairs Writer

For the sake of satisfying the letter of the law, pretzels will be forthwith classified in San Francisco as baked sculptures.

The Board of Permit Appeals yesterday made that historic ruling, to prevent police from putting two young enterprising pretzel vendors out of business.

With the help of some sympathetic police officers, the duo, Darryl Cohen and Stanley Roth, received a permit for selling pretzels within days after San Francisco voters passed Proposition J last June.

That measure gives street artists the right to sell their wares on the public streets, provided they submit an affidavit stating a description of their merchandise and a declaration that it is fabricated by the artists themselves.

As Cohen and Roth tell it, some police officers, knowing well about the pretzels, accepted their street artists' application listing them as baked sculptures.

Because they buy them from bakeries as pretzel-shaped dough but do their own baking, they saw nothing wrong with declaring that their baked sculptures were the products of their own handiwork.

"To me, there is very little difference between baking pretzels out of dough and artists who buy a piece of leather, punch a few holes in it and sell it as a belt," said Roth.

The police originally granted him and his partner, both former college stu-



dents, permits.

Later, police sent them a letter saying the permit was not valid, unless the health department sanctioned their pretzel operation.

But when the health department did just that, the police revoked their license on the basis of an informal opinion by the city attorney's office that the street artists ordinance did not relate to food.

Said permit reviewer Peter Boudoures:

"You look like clean young people to me and willing to work. I'm sympathetic to you. In view of the fact that you've been given the merry-go-round I consider you a hardship case. I wish you good luck."

By a vote of 4 to 1, the pretzel, thus was officially designated a baked sculpture.

John O'Meara, the retired banker who recently cast the swing vote that allowed McDonald's to open a non-union hamburger palace on Mission Street, cast the dissenting vote.

More People Are in Heck

By Michael Grieg

More and more San Franciscans are pawning the possessions they bought in good times to help tide them through a spiraling inflation and jolting recession.

"A lot of cash-short customers from a higher economic and social status are finding their way to our door," said Howard Cohn, owner of Maxferd's, the 90-year-old high-class hockshop at 972 Market street.

It's part of a nationwide trend that has boosted pawnbroker business 25 per cent to 100 per cent throughout the country in the past four months.

Maxferd's business, with \$500,000 outstanding in loans on redeemable items, is up more than 25 per cent. Others among the city's 22 hockshops report a similar trend.

"We're getting things you wouldn't believe," said Cohn, the debonair pawnbroker whose plush establishment has been called "the Tiffany of hockshops."

He pointed to a pair of massive ivory tusks.

"Those are from a mastodon, the prehistoric animal much like the elephant that became extinct thousands and thousands of years ago," he said.

A stockbroker, a member of a profession which also seems on the way to extinction, used the tusks for a loan. The tusks were appraised at more than \$1000 each, said Cohn.

"The stockbroker made a hobby of amassing collector's items like this when times were flush. Now he needs to pay his bills more than he needs a set of tusks."

The tusk collector is only one of many recent pawnbroker customers from the financial district.

One art lover from bank- ing circles brought to Max-



HOWARD COHN AND AN IVORY TUSK
'We're getting things you wouldn't believe'

ferd's an intaglio frieze from an ancient tomb in India. "We're told it's worth \$3000 but it's a specialized item that's hard to sell," said Cohn. "We plan to donate it to a charity for auction."

Most of the pawned items are jewelry these days.

Eddie Coppo, a pawnbroker here for 50 years, said he recently handled a collection of gold and diamond jewelry appraised at more than \$200,000. "It was pawned by a real estate de-

veloper who just went broke," he said. "We loaned him \$50,600."

Items that are finally redeemed by a customer carry a usual two per cent interest charge for each month held by the pawnbroker. Any thing not redeemed after six months and notification to the owner may be sold.

"With prices on diamonds and gold jewelry skyrocketing at places like Tiffany's, we have no trouble selling things like this," said Cohn,

pointing to a 4 1/4 carat diamond ring that once retailed for \$3000. The pawnbroker's price was \$2900.

One recently pawned item, which he hoped would be redeemed, was a gold medal for swimming, one of 16 won by the United States at the 1964 Tokyo Olympics.

"That's how bad times must be," the 44-year-old pawnbroker noted. "The owner needed a loan for the fare to Minneapolis to see his ailing mother. We made the loan even though the thing is gold-plated and worth only \$8 for the metal."

Maxferd's keeps its more expensive items—including a \$30,000 diamond choker hocked for \$5000 by a Hillsborough matron—under lock and key in a downtown bank vault.

Other hockshops in the shabbier Third and Sixth street areas keep the recent haul of pawned possessions on the premises in prominent display.

At the Mutual Loan Office, the pawnshop at 52 Sixth street operated by Ben Iscoff, rows of color television sets and costly musical instruments attest to the inflation and recession plight of many San Franciscans.

"We used to get mostly real hard luck items—things like a guy's tools or his personal clothes," said the veteran pawnbroker. "Why, there were even down-and-outers looking for a \$5 loan for an artificial hand or limb."

Now there are more cameras and high fidelity equipment, including amplifiers worth \$3000 pawned by Bay Area rock entertainers now facing rough times. There's even a violin, priced at \$1500, that was pawned by a member of the San Francisco Symphony.

"A better class of San Franciscan is getting to be worse off," said the hockshop owner.

9 December 1974

Daily Commercial News

ALL THAT GLITTER — The Better Business Bureau of San Francisco alerts the public to use extreme caution when doing business with Richard's Jewellers, 971 Market Street, San Francisco. Consumer complaints received by the Bureau indicate questionable advertising and selling practices, specifically misrepresentation, overcharging, falsifying receipts, defective merchandise and oral promises not fulfilled. The majority of complaints received are from members of the non-English-speaking community; one individual alleged he had been asked to sign a blank check which was later filled in for a much larger amount than indicated at the time. Richard's Jewellers has been the subject of several Bureau investigations, the most recent a series of shoppings conducted from July to November 1974 in an effort to 'mop up' some of Market Street's poor advertising practices. Richard L. Blatteis, owner of Richard's Jewellers displays signs falsely advertising merchandise as 'solid gold.' Watches selling for \$29.95 have been on 'sale' every time BBB shoppers pass by. Such continuous sales offer no actual savings to the customer. Blatteis has recently opened another store on the opposite side of the street at 958 Market. Consumers are urged to be doubly cautious and to check with the BBB before doing business. According to Don Schwartz, president of the BBB, files on Richard's date back to 1969. "We will seek the special attention and cooperation of the District Attorney's Office. Richard's Jewellers and other operators of his ilk must not continue to give legitimate businessmen and women a black eye."

Indoor Kicks

21-2-177



By William S. Young

Tom Goedjen, a kicker from Iowa State who will play for the West team in the Shrine game December 28, got in a little practice in the lobby of the Hyatt Regency hotel yesterday. The kicker (center, near geometric sculpture 'Eclipse'), sailed the ball (upper left) through uprights in pre game publicity stunt.

Cable car key men

They keep clack in the tracks

If it were not for a crew of burly men who toil through the night, San Francisco's prized cable cars wouldn't climb halfway to the ... well, they wouldn't run right.

Early most mornings, after the cars have finished another day of hauling thousands of tourists and local citizens, a group of Municipal Railway employees begins a hot and greasy but crucial task in the cable car barn at Washington and Mason streets.

The workmen unravel some 10 miles of the 1 1/4-inch steel cable — the lifeline of the city's four-route system — and inspect it for damage and slack.

Sometimes only minor repairs are needed. But often

the crew, working with the deftness of surgeons, is compelled to cut cables and splice them because of stretching. At other times, in periods ranging from 2 1/2 to 7 1/2 months, an entire cable will need replacing.

The crew is usually composed of 10 men — some of them track men and laborers and all under direction of splicers, who make \$10.30 an hour for their efforts and skills in the quiet hours of the morning when the rest of the city thinks that everything is at rest.

The cable, which will pull up to 40 tons, is made by the Edwards Wire Rope Co. in South San Francisco, under a five-year contract at an escalating rate.

And the price has been going up. In 1972, the cable cost 63 cents a foot. Now it's \$1.05 and during the next six months it will probably cost about \$75,000 to replace the system's worn-out cables.

Normally, the 9,150-foot Powell Street cable lasts about 75 days. The Mason Street cable will last 100 to 175 days and the 21,500-foot California Street cable, up to 225 days.

Turning coppers wears them out. The California Street cable lasts longer because it is a straight haul.

Newer cables stretch most. For instance, the Powell Street cable was put under the streets Jan. 8. By last Monday, it had stretched so much the

splicing crew had to take 72 feet out of it.

The Powell Street cable is the system's workhorse, hauling up to 30 cars an hour during the rush hour. It, of course, hauls the cars not only for the Powell cable car, but also the Hyde and Mason.

Alfred Eggen, who has been watching and repairing cables since 1946 when he left the Merchant Marine, runs splicing crews with quiet authority.

"We work as a team. Nobody's boss. Or if somebody has to be boss, we take turns," he says.

"They keep the cables moving, that's all we care," says Kevitt Day, cable car maintenance chief.

A Love That Is for All to See

For Margie Comstock, it was the surprise of her life. For Chuck Pharis, it was just a "crazy" way of telling her he cares.

Chuck proposed to Margie yesterday in, shall we say, an unusual manner. He announced his intentions on a

billboard overlooking busy Market street.

The sign went up yesterday afternoon at the intersection of Turk, Mason and Market streets. Pharis had secretly plotted the project for almost three months.

The billboard read: "Dear Margie Comstock, I love you. Will you marry me? Chuck Pharis."

At 5:45 p.m. yesterday Pharis led Miss Comstock past the sign, on the ruse of taking a stroll through downtown. He casually

asked her to look up, and when she saw the billboard, she burst into tears.

"Are you kidding me?" she asked.

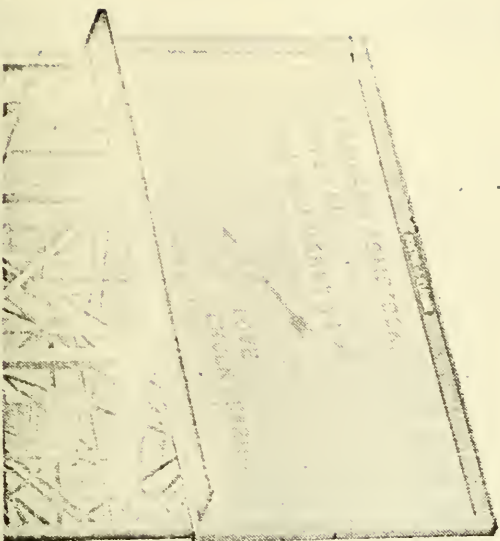
Right on cue, Pharis produced an engagement ring and slipped it on her finger. The marriage was

set.

Margie, 23, said she had figured her new fiancé was "up to something" when he postponed their engagement in January, but she had no idea he was going to be this spectacular about it.

Pharis, 27, a producer at

KGSC-TV in San Jose would not say how much his gigantic proposal cost. He did say, though, that in the interests of matrimony the Foster and Kleiser company had given him "a deal" on the billboard space. The sign will be up through tomorrow.



Chuck Pharis' sign said it all



The degreening of Fulton Street

About 30 acacia trees, planted by the WPA 40 years ago, were uprooted from alongside the old Federal Building on Fulton Street this morning. Page 3.

By Robert Hollis

About 30 acacia trees on Fulton Street next to the old Federal Building were destroyed early today as hundreds of angry government workers looked on.

By 7:45 a.m., about three-fourths of the 40-year-old trees — planted during the Roosevelt administration by the Works Progress Administration — were pulled down along Fulton and Leavenworth streets.

The giant back hoe needed only about five minutes to pull down each tree. Broke and splintered stumps greeted hundreds of federal and state employees arriving for

work.

"People stopped and stared in horror," said one federal official. "There was absolutely nobody in the federal building who knew anything about it."

One unhappy secretary said: "People were trying to organize a human chain to save at least a couple of trees but when we got it together, it was too late."

Jack Barron project manager of the city Transit Task Force, denied a charge that the contractor moved in at dawn to destroy the trees before anyone could stop the work.

But that didn't assuage

tempers among federal workers.

"Personally I was terribly dismayed to see the uprooting of these fine old trees," said Dan Sprague, deputy regional director of the Department of Health, Education, and Welfare.

Barron explained: "If they realized what's going on they wouldn't be so disturbed. We're pulling out between 20 and 30 trees and replacing them with about 125."

The uprooting is part of a \$2.5 million federally funded construction of the United Nations Plaza, which will

serve the Civic Center BART station and be a gateway to City Hall, he said.

Within a year — barring strikes, bad weather or other foulups — the plaza will have sycamores lining Market Street and around the federal building as well as holly oaks and lombardi poplars around the BART station entrance, he said.

The acacias couldn't be saved, he explained, because they were too old to be transplanted.

What irked federal officials, however, was that the construction has barred the public from the 50 Fulton St.

entrance to the federal building and also blocked truck deliveries to the Food and Drug Administration through a Leavenworth Street delivery entrance.

The only part of the project that will not be completed, said Barron, is the fountain at the east end of the plaza. A \$500,000

design proposed last spring — which critics said looked like the ape grotto at the San Francisco Zoo — was rejected by the City Art Commission.

Barron said a new, and inevitably more expensive design, for the fountain will be submitted to the Art Commission soon.

\$250,000 Awarded 27 March 1975 To Fireman in Accident

A San Francisco fireman was awarded \$250,000 damages against a construction company yesterday for injuries he received in an accident more than two years ago.

Judge Robert Merrill made the out of court settlement to Francis C. Freeman, 61, a 21-year veteran of the fire department, after consulting with the attorneys for the Underground Construction Co. and Freeman's attorney.

James B. Werner, Freeman's attorney, had asked for \$750,000 for his client and \$250,000 for Freeman's

wife, Tina.

The accident occurred on Jan. 19, 1973 at the intersection of Grove, Market, and Hyde street. While Freeman was in a ditch inspecting the high pressure water system near BART's Civic Center Station, a pipe broke and water rose over his head.

Freeman was dragged out unconscious and was hospitalized for two months in St. Francis Hospital.

In his suit he claimed that he has suffered brain damage, nerve damage to his left leg, loss of equilibrium, a speech impediment, and severe depression.

The Bricks Are Back

Editor — Thank you for the interesting articles on the San Francisco earthquake. All I remember as a little girl was living through the disaster with many memories.

When the roar starts and the streets move up and down think

what the present day Market street will look like with all those brick sidewalks coming up. We took out the cobblestones and bricks in 1906. Why put them back again in high-rise slabs and fancy bricks on Market street?

Dear me, will we ever learn?

MRS. GEORGE JOHNSON
San Francisco.

Requiem to a tree

To the Editor:

Public outrage at the clumsy destruction of the magnificent Pitta Sporum 'trees last month was very intense. It still is.

What happened to the trees is symbolic of what our culture perpetrates upon entire species and the whole of the natural world. The symbolism of freedom and liberty — the liberty cap and liberty tree have even disappeared from the Great Seal of the United States and our national emblems. The trees, living organisms of great beauty and usefulness, disappeared from in front of the one-time United States Federal Building. Later replacement is like killing for peace.

We request that this obituary appear in this week's "Letters to the Editor": so your readers may know that although these travesties occur and cannot be rectified, they are at least regretted and mourned as the errors of consciousness which they truly are:

In memoriam

To the fifty trees which, in the name of 'progress' fell at the Massacre of Wounded Tree on Thursday, March 20, 1975, outside the old Federal Building at 50 Fulton St., San Francisco.

An old Wintu Indian woman

spoke these words from the wisdom of her race concerning the destruction of the land on which she lived:

"The white people never cared for land or deer or bear . . . We don't chop down the trees. We use only the dead wood. But the white people plow up the ground, pull down the trees, kill everything. The tree says, "Don't, I am sore. Don't hurt me." But they chop it down and cut it up. The spirit of the land hates them. They blast out trees and stir it up to its depths. They saw up the trees. That hurts them. . . . The white people destroy all . . . How can the spirit of the earth like the white man? . . . Everywhere the white man has touched, it is sore." (From Touch the Earth, T.C. McLuhan (Simon & Schuster).

Moiria Tims
The Church of the Tree of Life

Bay Area Briefs 1975

PLAYING THE PALACE — When Michael Owen of San Francisco decided to revive vaudeville he raised nearly \$30,000 to refurbish an old theater that had been showing erotic films. But only three weeks later, the 26-year-old musical comedy performer was forced to close his newly decorated theater, which he had renamed The Palace, because of its location. Few of his potential customers wanted to venture into San Francisco's seedy downtown Tenderloin District, even to see vaudeville. Now Owen and his business manager Gene Arceri, have signed a contract to show their vaudeville review at the famed old Palace Hotel on Market Street. "The Palace Plays The Palace' had a catchy ring to it," Arceri said. This year, The Palace celebrates its 100th anniversary and we thought a revival of vaudeville would tie in perfectly. "You see, we knew that our basic idea was sound because the audiences we did attract loved the show. And we had a good response from groups and organizations who wanted to see the show but were afraid of the neighborhood. "It was disheartening to stand outside the theater and see family groups drive up the block, peer furtively around and then drive away."



THE REAL STREETS OF SAN FRANCISCO

A very popular TV show is our ABC production called "THE STREETS OF SAN FRANCISCO". But, although the show may be a hit, it's a good thing they don't show the streets as they actually are.

It is now an exercise in agility to walk on any sidewalk or in any park without stepping in the fragrant deposits of man's best friend. Although we have leash laws and signs asking people to curb their dogs, many dog owners ignore them and extend to their fellow citizens the courtesy of the pig sty.

The pre-Christmas shoppers learned to their great dismay just how badly they had been duped last year when they passed Proposition J. The Street Artists cluttered the sidewalks, forcing people into the streets and making a shambles of foot traffic and easy mobility. Many of these vendors should use the word "Con" rather than "Street" before their debatable claim of artistry, and the proper title for most is "Rent Free Merchandisers".

Although screens have been put around the base of the trees on Market Street, thus preventing one awesome receptacle for litter, our citizens continue to make Market Street the target for most of their debris. In general, the streets of San Francisco are much dirtier than the streets of Hong Kong or Manila, even though we have only a small fraction of their population. We just seem to care less.

Finally, the pornographic garbage in the vending machines on downtown streets has reached new depths, with such sexually explicit covers that it makes us ashamed of the city and disgusted with the degradation that is peddled on the streets of Sodom-by-the-Sea. The Board of Supervisors should do something about all this, but, in the long run, it is our citizens who cause the problems, and only they can solve them.

VARIOUS TIMES:

January 13 — January 15, 1975

Time: 1:50

VTR 402-2306



KGO-TV, 277 GOLDEN GATE AVENUE, SAN FRANCISCO, CALIFORNIA 94102, (415) 863-0077
AN ABC OWNED TELEVISION STATION

KGO-TV regularly presents editorials on topics of vital interest to its viewers.

Clearly labeled as opinion, these television editorials are delivered by KGO-TV Vice President and General Manager, Russ C. Coughlan.

Your comments concerning the attached editorial will be greatly appreciated.

Robert A. Sunderland, Editorial Director

Bomb Rips Standard Oil Building

A powerful explosion ripped through the 21st floor of a downtown Standard Oil of California building last night, the latest in a recent series of terrorist bombings that have plagued the Bay Area.

No injuries were reported in the blast, which caused "heavy structural damage" to a portion of the building at 555 Market street, according to police.

An unidentified woman called the police department switchboard shortly after 9 p.m. to warn that a bomb would go off in the building at 9:20.

The explosion occurred at 9:35 p.m., after police had evacuated some 20 employees from the building.

The caller claimed responsibility for a group calling itself the Red Guerilla Family. The same organization claimed it set off a bomb that damaged FBI offices in Berkeley on March 27.

Five minutes after the explosion last night, a second caller told police that another bomb would go off in the building at 10 p.m. No other explosive device was found, but police said it would be at least 24 hours before a thorough search could be conducted.

According to Sergeant David Wina of the police department's bomb squad, the bomb was apparently placed in a light well between a men's room and an elevator

on the top floor of the 21-story building.

He said the explosive used probably was dynamite. Walls adjacent to the blast were demolished, police said, and at least two offices were heavily damaged.

In addition, the explosion apparently damaged the building's plumbing, and heavy water damage was reported.

The caller from the Red Guerilla Family said a message giving reasons for the bombing and containing the group's demands would be found in shrubs surrounding the building, but police could not immediately find the note.

After the Berkeley bombing, the Family said it had turned to terrorism "to help defend the people from fascist intimidation and harassment." It pledged solidarity with the Weather Underground, the New World Liberation Front, and other radical groups.

15 April 1975

Page Three



MUNI TO TEST ELECTROBUS — The San Francisco Municipal Railway system will be testing an "Electrobus" unit in San Francisco manufactured by the Otis Elevator Company's Electrobus division, Van Nuys, California.

The battery-powered bus can carry twenty passengers (seated) with a top speed of 35 mph. The bus has a range of 60 miles and can operate for periods of five to six hours before a battery change. This change can be accomplished by one man in five minutes.

Two days of testing are planned under the following conditions:

Tuesday: The Electrobus will be put into the Market Street shuttle service commuting from the Ferry Bldg. to Van Ness. Service will start about 10 a.m. and continue throughout the day. No fare will be charged to any passenger using the bus.

Wednesday: The Electrobus will be tested on the Coit Tower run beginning at 10 a.m.

Initially, the bus will be loaded with sand bags to approximate a full passenger load. Once it has been determined if the bus correctly meets Muni standards in climbing the Coit Tower hill, it will be put into regular service for the remainder of the day.

There will be a market street shuttle service test on Thursday, and officials from the Muni will be meeting at Hallidie Plaza at 10 a.m. Among them will be general manager, Curtis Green, Merrill Cohn, transit equipment manager and George Duarte, deputy general manager for engineering and planning.

MAY 1975

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APRIL MONEY SHOWER — An April shower of money will fill Bay Area skies this Friday at noon. Five hundred balloons filled with redeemable certificates will be released from a steel beam that tops off the 43 story tower of One Market Plaza. Forty three of the balloons will contain certificates redeemable for \$25 savings bonds. Four hundred and fifty seven will hold certificates redeemable for \$5.00 cash. Lucky holders of the windfall can redeem the certificates at Bay Area offices of Equitable Life Assurance Society, owner, along with Southern Pacific Land Co., of One Market Plaza. Gala festivities, to which the public is invited, begin at 11:45 a.m. on Spear Street, closed to traffic for the event. Pretty girls handing out balloons, the Red Garter's antique fire engine and caliope, mariachis, company executives and city officials will participate. John Percival, vice president, investments, for Equitable, will officiate. With him will be O. Greg Linde, president, Southern Pacific Land Co., and Hon. Tom Mellon, the city's chief administrative officer. The 1.75 million square foot complex preserves the historic Southern Pacific building integrating it with two towers, 28 and 43 stories. Focal point of the complex is a six story, glass enclosed Galleria and block long pedestrian mall reminiscent of Milan's famed Galleria.

23 APRIL 1975

Ad firms now oppose billboard removal

By Donald Canter
Urban Affairs Writer

The outdoor advertising industry is seeking to rescue 50 freeway billboards scheduled to be removed next November under a city sign ordinance enacted in 1965.

Zoning Administrator Spencer Steele labeled the effort "a break of good faith" since he and other planning officials had assumed the industry had pledged not to challenge the billboards' removal in return for other concessions.

Up, up and away

VANDEBERG AFB—A Minuteman III intercontinental ballistic missile was launched by the Air Force last night at 9:20 p.m. and programmed to fly about 5,000 miles to a target zone near the Marshall Islands in the Pacific.

Steele made the change after representatives of Foster & Kleiser and Eller (formerly Advan) sought to file an application for a variance that would allow the billboards to stay up during their natural lifetime.

Since billboard structures are pretty sturdy contraptions, they'd probably outlive several generations of humanity.

Most of the billboards doomed under the ordinance passed after a hassle that went on for years, are along the James Lick and Central Freeways, from 13th Street south to the city line.

Pending consultations with the city attorney's office, Steele has refused to accept the variance application which, in his view, challenges the entire sign ordinance passed by the Board of Supervisors.

Besides the 50 billboards

of the two major outdoor advertising companies, the ordinance also equates the removal of 51 other signs, some of them painted on buildings, which can be "primarily viewed" from the freeways.

The variance application termed the mandatory removal of the companies' billboards inequitable because it applied to only part of the freeway system.

This was a reference to the fact that under the 1965 sign ordinance all billboards along the freeway between the Bay Bridge and 13th Street were exempted and can stay as long as the structures hold up.

Insisting that this exemption was part of a deal made with the billboard companies as the ordinance was hammered out, planning department official Peter Svirsky said:

"And now they're turning around and call it (the removal of the other billboards) inequitable."

Because of some fascinating horse-trading, the beef over the freeway billboards was somehow tied to the relaxation of an ordinance requiring billboard removal from Market Street.

Originally, all Market Street billboards, from the Ferry Building to the Central Freeway overpass, were to be removed by 1973.

Later, this date was extended to May 1975 and then only when the beautification of the street was ready, which it isn't yet.

In 1970, when the issue of granting the Market Street billboards a new lease on life was considered, the then planning director Allan B. Jacobs wrote a memo to his commission that read, in part:

"The (outdoor advertising) firms have also stated

that they intend to comply in the removal requirement applying to the billboards along much of the freeway system which becomes due in 1973.

"On this basis, the billboard firms can expect improved attitude on the part of the public."

Subsequently, the supervisors allowed the Market Street billboards to remain a bit longer.

Whether or not this was done as a concession in return for a promise by the companies not to stall on removal of the freeway billboards may be tough to prove.

Even though Jacobs' memo says the companies made that pledge, Svirsky conceded that to cite he hadn't found a piece of paper legally binding the companies to such a deal.

That may set the stage for a resumption of the billboard war.

World's Biggest

10-20-75

S.F.'s Gigantic Birthday Cake

By Harry Jupiter

With the kind of political sensitivity that brought on the French revolution, a 17.5-ton cake was unveiled at the Emporium last night in honor of San Francisco's 200th birthday.

Hundreds of persons paid \$5 each to attend a champagne reception in the handsome rotunda of the big Market street store and the proceeds were slated for the Twin Bicentennial Commission.

Unlike Marie Antoinette, nobody said, "Let them eat cake," since the Emporium has been authorized to package 5000 pounds of fruitcake in two-pound bunks and sell the pieces for \$5.95 each, to help defray the cost of the cake.

George Molecey, 56, of B.C., Nanaimo, has spent the past 18 months designing and producing the enormous cake, which stands 30 feet high and is believed to be the largest in the history of baking.

Molecey said he was authorized to apend \$75,000 for creation and production of the big beauty, but it cost more than that. Some estimates put the cost at more than \$100,000.

Mayor Joseph Alioto and his wife, Angelina, arrived at 6:45 p.m., following singer Frankie Laine, actor Billy Dee Williams and the chairman of the Emporium, Bart Durant, to the speakers' podium.

"After a jerky start," said the mayor, "everybody is doing a great job on the Bicentennial."

Alioto and Williams jointly pulled the strings to set the preview of the official unveiling in motion, after the mayor said, "Gimme the flourish!"

The Ernie Hecksher orchestra gave him the musical flourish and up went the huge red and white striped cover of the 35,000-pound cake.

The audience said such things as "Ooh," "Ahhh," "Yea" and clapped enthusiastically.

Citizens, and non-citizens, too, who weren't invited to last night's festivities, can see Mayor Alioto do his unveiling act again today at noon when he officially unveils the Bicentennial Birthday \$ake at the Emporium.

Victims Pinned By Fence

By Ralph Craib

Because city officials anticipated danger on a narrowed Market street, heavy safety fences were installed on Municipal Railway passenger traffic islands—which are also narrower than they used to be.

But in yesterday's Market street accident, the hazard came from the wrong direction, and the fence became a trap, eyewitnesses said.

As part of the \$35-million Market street beautification project, the street was narrowed from six to four lanes.

Temporary traffic islands were installed to serve the present Muni streetcars and their passengers until Muni goes underground.

Old islands were six feet wide. The new ones, scheduled for removal early in 1978, are only five feet wide.

Between these temporary is-

lands and the sidewalk is one traffic lane for auto, truck and bus traffic. Almost as soon as the islands were installed the Railway reported a number of minor accidents in which people were hit by vehicles in this lane because they were shoved, or nudged into traffic or because they carelessly stepped in front of cars.

City Engineer Robert Levy said that he decided that barriers should be installed to prevent this type of accident, particularly during afternoon peak Muni service hours when scores of people are jostling on the traffic islands to board outhound Muni cars.

The chest-high cyclone fences have been installed during the last two years. Yesterday's accident caught victims between a swinging ladder truck trailer and the heavy fences.

"I used to go down Market street and see people jostled off the islands or leave them to run around to the front of a street-car," said Levy. "It was prudent

in my judgment to put up the fences.

"The accident with the fire truck was just not an everyday kind of thing; it was a terribly unfortunate thing," he continued. "We were trying to take care of a daily hazardous condition, and I would make the same decision again."

A Muni spokesman said: "There was an absolute necessity to protect the people on those islands from being pushed into traffic.

S.F. Design Firm Develops New Medium

A San Francisco creative services firm has developed a new advertising form to help commercial real estate developers not only create an image, but also, more importantly, to help sell the project.

The new advertising medium, in large part, was already there, in the form of fences and adjacent walls, so-called "on-site" media. Starting with this heretofore "wasted" space, plus some interesting additions, Berman & Associates has built up a reputation in the real estate business as a firm that can put a new building "on the map" even before the foundation is poured.

Berman's experience in commercial and residential real estate has been put to good use by leading real estate firms over the past 15 years.

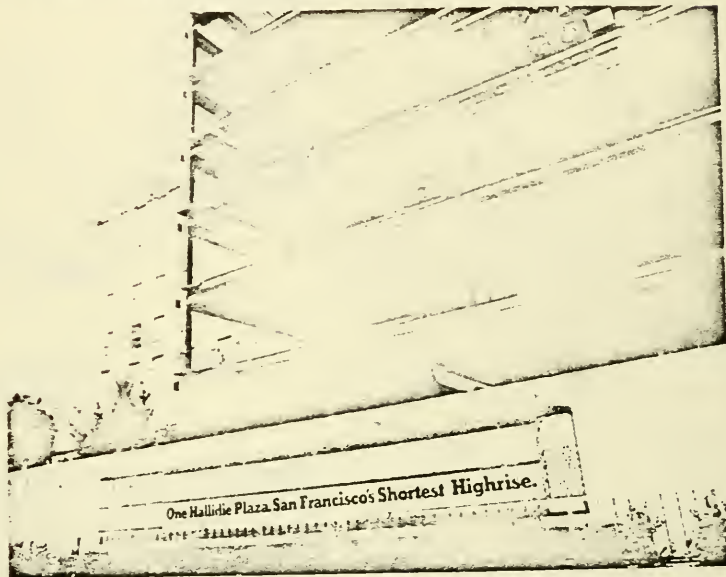
Selling commercial real estate is a unique marketing challenge — selling an expensive produce before it exists. Marketing strategy must convince the prospective buyer that even through the project is not yet a reality he must believe that it is. Through this new medium of major, attention-gaining on-site identity on buildings, walls, fences, landscaping — Berman creates such a strong identity that the project takes on a kind of reality before construction begins. Because of this unique and inventive treatment, the building receives much additional publicity — again, helping to sell.

After the unusual success with the Pyramid, Berman created a different kind of supergraphic for a new building in San Francisco. One Hallidie Plaza, named after the inventor of the famous San Francisco Cable Car. The project was appropriately named, overlooking Market and Powell, near the Turnaround of a Cable Car line. No fence to work with this time, but a very long, flat wall. On this wall, Berman & Icardi painted the world's longest Cable Car. And to point out that the new building would fit well into the low buildings around the plaza, the line of copy read: One Hallidie Plaza.

"San Francisco's shortest high-rise." Again, more attention for the client, Integrand Management. For the agency, more design awards.

*23 March 1976
Daily Commercial News*

For Commercial Real Estate Promotion



One Hallidie Plaza. San Francisco's shortest high-rise.

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(open 7 days)

Market Street Cleanup Proposal Bites the Dust

By Maitland Lane

A plan to bill Market street merchants for the \$94,000 it would cost to steam clean their dirty sidewalk frontages provoked such angry opposition yesterday that Public Works Director Myron Tatarian backed away from the proposal.

He conducted a two-hour public hearing in City Hall on a proposal for the city's first "maintenance assessment district."

Property owners would have been assessed \$5.70 a foot in front of their premises for a one-shot steam cleaning of Market street's brick sidewalk.

Maintenance men would also have taken the grates off tree planters and cleaned out the debris.

The only good word for the assessment plan came from John Jacobs, head of the San Francisco Planning and Urban Renewal Association. He called Tatarian's proposal "a courageous step."

Other speakers however called the proposal unfair and impractical, saying that strict enforcement of the Anti-Litter law would be a better idea.

"Those lousy bricks are nothing but dirt and garbage catchers," said Henry Einspruch, who owns the property at 1007 Market. "You want us to pay for your stupidity?"

Walter Caplan, an attorney, said the cost of cleaning the bricks should have been included in the \$24 million bond issue for beautifying Market street.

"What right do you have to push that cost onto the merchants?" Caplan asked. "It was a negligent design."

Ed Lawson, director of city planning for the Chamber of Commerce, got a round of applause when he said:

"It's the responsibility of the whole city to maintain Market street's special character. I do not

think it's fair to put the burden on the property owners."

Heading back to the drawing board to think of a better proposal for the Board of Supervisors to consider, Tatarian sighed:

"If people didn't litter we wouldn't have needed this hearing. I'm at a complete loss on how to tackle this problem. Society is composed of a substantial number of congenital slob."

23 July 1976

BUILT-IN OBSELESCENCE — No one knows exactly what to do with this \$25,000 Market Street bus shelter now that the bus stop has been moved elsewhere.

Bus stop moved out

By Carol Kroot

The buses don't stop here any more.

It seems that when the City's Transit Task Force (TTF) put those 25,000 bronze, electronically wired bus shelters on Market Street, they didn't think the bus stops would be moved.

They were wrong! Municipal Railway leaders have been grinding their teeth under the shelter at Battery and Market Streets as the south-bound buses go pping by to a new stop on the far side of the intersection.

Yet top City Hall officials appear to be unaware of the situation.

"Are you telling me there's a \$25,000 bus shelter there!" exclaimed Henry Quinby of the Municipal Railway when The Progress inquired about the matter.

Quinby said the stop had been moved because it was located next to a streetcar loading island and caused traffic bottlenecks.

For all intents and purposes, the move is permanent, said Quinby. Once the streetcar lines are undergrounded and the loading island removed, it's possible the stop would be moved back — but that would be sometime

in the future, he said.

Just how far in the future no one knew. One Muni Railway official predicted undergrounding wouldn't take place for at least two years.

The Progress was not able to pin down exactly who is in charge of the bus shelter.

If it were determined that the shelter should be transferred, the Task Force would have to decide "how and who would pay for the moving," said Don Haagsted of TTF.

Haagsted, who first heard of the stopless shelter when called by The Progress, said Muni had approved the shel-

ter location several years ago.

Muni General Manager Curtis Green said, as far as Muni is concerned, the Department of Public Works (DPW) is responsible for the shelters since DPW installed them.

Leung Tom of DPW voiced his department's position that Muni is responsible. "We put them (the shelters) in for Muni and Muni must maintain them and move them if necessary," he said.

Tom admitted Muni has never acknowledged its responsibility. "There are lots of loose ends" in this project, he said.

Tom surmised that the shelter might never be moved.

Its foundation is very large and a great deal of the brick sidewalk would have to be ripped up to accommodate the transfer, he said.

On top of this, each piece of Market Street furniture and improvements, such as the trees, were designed to work together.

"If you move one piece, you have to move other pieces," Tom said.

There's also the questions of whether the new bus stop location could accommodate the top-heavy shelter, he added.

Thursday, June 3, 1976

The City

By Daniel DeLong



The Stink Over Market Street

THE ON-AGAIN, off-again, on-again Market Street controversy over whom that thoroughfare was constructed for — the good guys or the bad guys — is on-again.

A notice came into the office Wednesday charging that District Attorney Joseph Freitas Jr. was refusing to prosecute persons arrested for such offenses as using the city's main street for an open toilet.

Now one figures that just because the street smelled like a john all those years it was torn up for construction of BART, people in the area should be used to it.

But this is not so, claims Larry Hughes, president of a group called Concerned Market Street Merchants. In fact, he says, the stench of human waste is so bad that many of the group's customers have been driven away, in search of less earthy surroundings.

Hughes' group went on to say that one person, presumably finished with using the street for private business, was caught shoplifting one morning by police. To the store owner's dismay, he spotted the same offender attempting to steal the exact item later in the afternoon.

The merchants emphasized they were not concerned with true "victimless" crime — what ever that may be — but with "shoplifting, urinating and defecating in the streets and on sidewalks, and public drunks lying on the sidewalks."

They didn't mention anything about the vast assortment of muggers, pimps, prostitutes, dope dealers and panhandlers along Market. Those belonging within the above categories must be considered, I suppose as being part of the "victimless" crime segment.

The merchants first complained about their plight two weeks ago to Police Chief Charles Gain. The good chief responded by sending in a number of officers to the area. During a two-day period on May 24 and 25, officers arrested 80 persons on various misdemeanors and ran off hundreds more. None were prosecuted, claim the merchants.

FREITAS' OFFICE, already under attack for its failure to remove prostitutes from the city, cut into violent crime or complete a decent follow up investigation of voter fraud violations, was prepared to answer the charges. He gave out a detailed list of court appearances involving persons arrested between Fourth and Eighth streets.

The report said that 63 persons arrested the day before had appeared in court on May 26 on charges ranging from blocking the sidewalks, disturbing the peace, refusing to pay a taxi fare and similar minor offenses.

Some of the suspects pleaded guilty, others were given time to get an attorney or public defender and court appearances were scheduled for others, said Freitas' office. The judge dismissed 10 cases.

On the next day there were 55 more citations with similar dispositions, said the D.A.

Over the two-day period there were 12 arrests for drunkenness. With enough time to sober up, 10 cases were dismissed.

So now the merchants, looking at the same cast of characters they've been seeing for the past few months have thrown up their hands.

But they haven't given up. They are now threatening to seek help from state Attorney General Evelle Younger.

I doubt if Younger could do anything, even if he wanted to.

Part of the Market Street problem — in fact, all of it — belongs in the hands of the city's politicians.

The only reason the street has been infested with a majority of the city's down-and-outers is because their normal haunts south of Market were taken away by the Redevelopment Agency's wish to build massive convention centers and parking lots.

THAT WAS ALL FINE until the environmentalists got in the way and stopped the entire plot. The down-and-outers had no place to go, so they chose Market Street, which isn't so bad now that they city went out and spent millions of dollars to make it look nice.

And then there's Freitas. Spurned by the Board of Supervisors for more money — the D.A. is trying his best to show incompetence in the face of no funds.

So the taxpayers — as usual — are left holding the proverbial empty bag. And this one doesn't smell too good, either.

No Police Station For Hallidie Plaza

The San Francisco Police Commission decided last night not to establish a police substation at Hallidie Plaza.

The commission acted on the recommendation of Police Chief Charles Gain, who said a station in the busy plaza at Fifth and Market streets would be "a waste of manpower and a great disservice to the citizens."

Neighbor residents and merchants have charged that the terraced plaza is a haven for rowdys, hooligans and public drunks. The idea of putting a police station there originated two years ago but was not acted on until last month when Gain authorized a staff study.

Gain said the study found the idea unmanageable. No adequate space is available, he said, and because the plaza is below street

level, he said, officers making arrests would have to take suspects up and down long flights of stairs.

Commissioner Herman Gallegos, who visited the proposed site last week, agreed with Gain. "The presence of more uniformed officers on patrol would better solve the problem," he said.

Loiterers Warned

San Francisco Chronicle 3
★ ★ Tues., July 13, 1976

Warning signs were posted yesterday in storefronts on Market street, between Fourth and Eighth streets, in keeping with a campaign to have arrested persons who block entrance to businesses in the area.

The Concerned Market Street Merchants received a ruling from the police department and the district attorney's office this month that they could make citizens' arrests of persons who:

"... block the sidewalks by sleeping there, or being passed out there, or who pass out in store doorways, or otherwise interfere with the public's rights to use the sidewalks and enter stores and shops."

In a letter to Larry Hughes, head of the merchants' group, Southern Station Captain George Eimil said arrests will be made if there are signs posted, saying "It is unlawful

to obstruct free use of this passageway" (such signs were posted yesterday); if the violator is pointed out to police by the store owner or his agent; if a citizen's arrest card is made out, and "if possible, a picture (is) taken by our owner showing subject obstructing passageway."

Eimil said there will also be prosecutions of persons lying, sleeping, or sitting on the sidewalk in such a manner as to "obstruct free passage or use in the customary manner."

Hughes said the merchants' group is "actively trying to beautify Market street by attacking conditions which have made (the street) between Fourth and Eighth streets a famous mess."

Hughes said the merchants paid for the warning signs themselves, and are also buying cameras to take pictures of persons violating

Larry Hughes, head of the Concerned Market Street Merchants, placed an anti-loitering warning sign in the window of his shoe store at 1695 Market street.

By Susan Eimler



the regulations.

Now that the group "met the conditions required by the district attorney's office," Hughes said,

"the members expect the district attorney to perform his duties, as an elected official, and prosecute individuals who are interfering

with the public's right to safe streets, free of all the nuisances that are now commonplace on Market street."

MARKET STREET DEVELOPMENT PROJECT

In the June issue of the **POLICEMAN**, Al Casciato wrote an article about Market Street. Just two days later, the above letter was hand delivered to Al at Co. A. The mere fact that his article generated that type of responder is evidence that the effort to clean up Market Street is more political than sincere.

Attorney General Evelle Younger
State Building
350 McAllister Street
San Francisco, California 94102

Dear Mr. Younger:

There has recently been some unfavorable publicity about the law enforcement policies of Market Street in San Francisco and public criticism of Police Chief Charles R. Gain and District Attorney Joseph Freitas. These comments and publicity have come from a small group identified as "Concerned Market Street Merchants," who are located in a two block area, between Fifth and Seventh Streets.

This group met with Police Chief Gain and District Attorney Freitas and the latest publicity indicates the group is not satisfied and are planning to seek help from you and your office.

I am writing in rebuttal to that group and to advise you that we support Police Chief Gain and District Attorney Freitas. It is obvious there are law enforcement problems on Market Street and we have met and will continue to meet with Chief Gain and District Attorney Freitas.

Furthermore, we know both men are sincere and conscientious and have our support, and we will be saying so publicly. We will continue to work with both men and their office on the problems of Market Street, without excessive self-seeking publicity.

We are concerned that this group's appeal to you, with such intentions already made public, will give the public the impression that Chief Gain and District Attorney Freitas have been remiss in their duties. We hardly think there is need of publicity releases appealing to your office after only one meeting with each public official.

There are times when members of the community must take a stand when we feel that public officials are being unfairly criticized. This is one of those times and I hope you will be aware of this point of view, and express it publicly, if this matter of Market Street is brought to your office.

For the record, this new group of merchants was just organized in May of 1976.

Our organization has been in existence since 1963 and represents merchants and property owners of all kinds in all of the Market Street jurisdiction. We also work in liaison with the City and BART and our letterhead reveals the caliber of people on our board.

Sincerely,

Albert S. Samuels, Jr.
President

We will wait and see which group is right. —
EDITOR

Market Street drunks stir merchants' ire

By Gina G. Javier
Bums, winos, derelicts, vagrants. You name it. They have been called that and more.

They lie around, hang around, walk around Market Street. They are stepped on, cursed upon, ignored and despised.

Passersby won't have anything to do with them. Tourists prefer to stay miles from them. And the Market Street merchants? They want them out, OUT, O-U-T.

A group of 42 local businessmen got together two months ago and formed the Concerned Market Street Merchants (CMSM) in an effort to clean up Market Street.

The group wanted foot patrolmen to police the Market Street area, especially between 4th and 8th Streets. The merchants also demanded more arrests by the police department.

The District Attorney's office was criticized for what the group called its "revolving-door policy" in prosecuting offenders.

"Twenty-four million dollars was spent to remodel Market Street — to make it look good again," Barry Hughes, the CMSM president, said. "But the kind of law enforcement they provide here is not enough to keep up with the standard for other areas."

The Market Street Development Project (MSDP), a group of 110 merchants formed in 1963, agrees that "Market Street is an area that has to be cleaned up," Bernard Averbuch, MSDP executive director, said.

But unlike the Concerned Merchants who criticized the chief of police and the district attorney, the MSDP gave support to the two officials.

"The Concerned Merchants were seeking publicity unfairly at the expense of public officials, who in turn were helping rather than hindering," Averbuch said.

The differences do not end there. The two groups also disagree on the ways to solve crimes and other related problems that plague Market Street.

About the alcoholics who have made Market Street their home, Hughes said they should be held in court and be put in jail.

"Alcoholics cannot help themselves unless they are locked up and are forced into it," he said.

Averbuch took on the opposite view. "I don't think it's a matter of prosecuting winos or derelicts. It's a social problem," he said.

Arresting winos is also a dangerous approach, Averbuch argued. "We are dealing with civil rights."

"I don't think that any group of people should have an opportunity to say 'I don't like you or your style of living. Therefore, I will prosecute you'," he added.

Alcoholism is not always a "victimless crime," Hughes argued. He complained about winos who "lie, urinate and defecate on the sidewalks where people must walk."

Hughes pointed out that on May 26, there were 14 drunks arrested in Market Street. Seven of them were released when sober and the other half appeared in court. Of the seven, only one was sentenced — for one day in jail.

"The D.A. and the police have got to work a little closer. In a lot of the cases, prosecution relies on their close relationship," Hughes stated.

According to Capt. George Eimil of the SFPD Southern Station, a law known as the Walters decision, limits the time a wino can stay in jail when arrested.

"If the person is drunk, he can be held

until he sobers up. We hold the persons who are really in bad shape for court," Eimil said.

Officer Al Casciato, who was assigned in Market Street for five years, said that arresting drunks is "a long, tedious process."

"We might spend seven or eight hours just booking and processing one wagon load picked up on a sweep," he said.

Because arrested alcoholics have to be released when sober, they end up getting out of jail before the policemen, Casciato said.

If a drunkard has been arrested before and is drunk beyond 4 hours, Casciato said the police usually transfer him downtown and file a report.

A written report is a must if a case is expected to reach the court. John Dwyer, chief deputy district attorney, said there are few alcoholics prosecuted because of the paperwork and the manpower shortage.

"There's no way we can prosecute without the report files," he said.

According to Dwyer, none of the drunk arrests were tried last year. "If we ever start trying them, God knows," he said.

"The kind of cases the Concerned Merchants is interested in are misdemeanors. We requested eight attorneys from the Board of Supervisors for misdemeanors. They gave us none," he added.

The District Attorney's office submitted a \$8.3 million budget to the Board of Supervisors for this fiscal year and it was cut to \$5.4 million.

The D.A. Office now has 57 lawyers, 11 of whom handle misdemeanors.

Dwyer estimated 8 per cent of the arrests made on Market Street are felonies and the rest are misdemeanors.

"San Francisco has the highest robbery and violent crimes rate in the United States," he said.

"Many people don't like beggars on Market Street. It has to be a choice on whether you want beggars on Market Street or you want robbers in the Mission, or burglars in the Ingleside," Dwyer commented.

During the first half of this year, the SFPD Southern Station reported 3,440 arrests. According to Eimil, 2,408 were made on Market Street.

Drunkenness has the highest number of arrests with 832, but the figures are down 692 compared to last year.

Officer Michael O'Keefe, a foot patrolman, believed there should be more arrests, but at the same time, he said, "It's a never-ending battle. Those people are never gonna leave."

"You can harass them, but it's hard to get rid of them," he added.

Since the CMSM's media campaign, four foot patrolmen have been assigned in the heart of Market Street,

between 4th and 8th Streets. Before that, only the regular car patrols policed the area.

Eimil denied that it was the merchants' pressure that caused the foot patrolmen to be added.

He said the closing of the city prison and the reduction of motorcycle police has made more personnel available. The Southern station now has 98 policemen, 12 more than it had 2 months ago.

Eimil said he is not satisfied. "The station is open seven days a week, 24 hours a day. Police officers only work five days a week. They have vacations, sick leaves and holidays."

Some relief may be provided by a proposal to open a police station in Hallidie Plaza in the heart of the problem area. The Police Commission's approval could come at its meeting today.

Averbuch said, "Psychologically, it would be good." He said the sub-station can help clean up the downtown area while acting as an information center at the same time.

Hughes agreed. "Just

the appearance of the coming and going of the policemen should help considerably," he said.

Supervisor Alfred Nelder, who first proposed the Hallidie Plaza police station two years ago, still wants it.

"The only way you're going to clean Market Street up and clean it up permanently, is by having a permanent installation down there," Nelder, a former police chief, said.

Gain and Eimil disagreed.

"Absolutely not," answered Gain when asked about the proposal.

"There's adequate police there now and the installation of the sub-station in Hallidie Plaza will not make one whit of difference," he said.

"We don't have the manpower, it would be a waste of manpower, a literal waste of manpower," he said.

Eimil echoed the chief's arguments. "We have to man these radio cars. Every district in the city is crying for more policemen."

Suggestions to improve Market Street also include "more drastic,

strong actions" by the courts, the District Attorney and the supervisors.

"If they don't hold the people we arrest, there's nothing we can do about it," a policeman said.

Supervisor Terry Francois has another theory.

He thinks most of San Francisco's derelicts and vagrants, including those in Market Street, are from other counties.

He based his conclusions on the amount of social services and general assistance in other counties which are more populated than San Francisco.

Francois said he has been told by social workers from other counties that drunkards from their cities were given bus fares to San Francisco. He mentioned several surrounding counties.

Casatiato said he has the answer.

"Maybe, San Francisco should appropriate money so we can take all the derelicts, put them in buses and send them out,

too. That would be a lot cheaper than locking them up," he said seriously.

Police station in plaza blocked

What seemed to be a good idea two years ago couldn't even garner a vote last week.

The San Francisco Police Commission turned down a proposal to install a police substation in Hallidie Plaza.

Insufficient manpower, poor location and space problems killed the plan the Board of Supervisors approved two years ago.

The site, located near the BART station under

the overpass at 5th and Market Streets, was given to the City by the Swig family, according to Supervisor Alfred Nelder, who originally made the proposal.

A police substation in Hallidie Plaza was proposed to help alleviate crime on Market Street.

In his recommendation, Chief of Police Charles Gain cited the 165 - square - foot space as being too small with only "room for two desks and little more."

The underground location of the site can also create other problems, he said.

"There is no way to bring motorized equipment to the facility and there is no room to park equipment on the surface street," he said.

Commissioner Herman Gallegos said he visited the area and believed the architectural design of Hallidie Plaza is conducive to loitering. "It's a place where people can sleep at night," he said.

Policemen would have a difficult time carrying drunkards up and down to the underground office, Gallegos pointed out.

Gain said a substation would be a "waste of manpower and absolutely a mistake."

"The Powell, Market, 5th Streets intersection is presently one of the most heavily policed areas in San Francisco," he said.

Hallidie Plaza is located within a short distance of the Southern, Northern and Central Police Stations. Two radio cars patrol the area around the clock. Four foot patrol beats also cover the area.

Under the proposal, the substation would have served as an information Center to tourists and other persons in the area.

Gain said that in the long run, the site would be wasteful rather than helpful. "Two officers would have to respond to emergencies, while the third person maintained the office."

"The best way to provide police services to the plaza and adjacent area is with mobile officers (in vehicles and on foot)," Gain commented.

The Market Street Development Project, a group of 110 local merchants, also opposed the installation.

Editorials

The Hazards of Market Street

TO STROLL THESE days along what is referred to be by local shopkeepers as the "deteriorated" part of Market Street—between Fourth and Eighth—is an act that prompts both wonder and dismay. Of a brisk, summer morning at Powell street, the long line of bemused tourists waiting numbly for a cable car is apt to be harangued by some self-appointed messenger of the apocalypse. By evening, drums throb, gaily-caparisoned types hang out and office workers bustle toward home.

This scene around Hallidie Plaza speeds the pulse and has a colorful, invigorating quality to it. "Where else?" is the now banal comment. But there is a sick and ugly side to the picture that quickly submerges the spirit.

RIPOFF ARTISTS AND drunks, as well as the vicious, the befuddled and plain demented, abound and a recently-formed organization called the Concerned Market Street Merchants has every reason to be up in arms. It's one thing to preen one's plumes in the sun or publicly share some intimation of armageddon. But falling dead drunk in a storefront doorway is another matter.

The Market merchants are posting signs in their doorways pointing out such behavior is against the law, and are preparing to take photographs of the offending miscreants. This is to conform with conditions for possible prosecution that have been laid down by the District Attorney's office.

We trust the Police department will back up the merchants. A new drive should produce results, even though the problem will arise of infringing on the rights of the sleepers. Constitutional protections extend to a wide variety of self-expression, but surely not to boozy snoozing in a business doorway. One hopes the storefront merchants will stay one step ahead of the storefront lawyers.

New trees planted in Hallidie Plaza

Some 18 new trees have been installed in Hallidie Plaza to help improve the area. Fewer of the City's Tree Planning Division.

The new trees are also to beautify the locale of the new \$110,000 Benjamin H. Swig Information Center that is due to open in another six weeks.

The planter boxes for the new trees were obtained by the Market Street Development Project from the Horner Olson Co. as a contribution to the City. The trees

The type of trees installed are Mayten, Ficus, Olive, Flowering Plum, Tristania and New Zealand Christmas Tree.

The information center, which will be operated by the Convention and Visitors Bureau, will be opened after installation of a new carpet and covering and painting of the walls.

OPINION

San Francisco Examiner

Page 28 ☆ Monday, July 26, 1976

Graphic protest by a bookseller

SUPERVISOR Alfred J. Nelder, responding recently to protests about unsavory conditions on a couple of Market Street blocks and on Powell, said, "I personally will do everything I can to see that residents and businesses alike receive adequate police protection."

Nelder ought faithfully to follow through on that pledge, accompanied, we hope, by his colleagues, one and all.

Some rather odd segments of humanity, to put the situation in its politest terms, congregate in that area. A number of merchants and repelled passersby have implored relief.

Tro Harper, selling books at 140 Powell St. for 30 years, told Nelder that he, along with Walgreen's across the street, were closing at 9 p.m. rather than their traditional 10 p.m. because nervous employees doubted their personal safety.

Harper went on, "Also dur-

ing the days we don't have a very pleasant time of it. There is a group of indigents who actually set up camp in the alcoves, both in front of my building and Walgreen's. They lie there in the sun and drink beer and wine and strew the sidewalks with garbage. They have a couple of dogs as well.

"When anyone asks them to move, he is greeted with a ringing (obscurity deleted)."

Requests for a police substation at Hallidie Plaza were rejected by the Police Commission. We do not know whether the substation was a good idea or a poor one, but one thing is certain: an active police presence in that area is necessary.

Harper wrote Nelder of "the depravity we are forced to witness." The situation must not be allowed to fester, reaching out block by block, infecting adjacent areas. Nelder should make a crusade out of this.

THE POWELL ST. BURNS

By Marshall Kitchoff

It gets so bad some nights along the sidewalks of lower Powell street that Boris Teterin, the courtly Russian manager of Bernstein's Fish Grotto, hands out change to make it m go away.

Up the block at Walgreen's drug store, manager David Harmon reentered the check-out lanes and lowered the shelves so he can keep an eye on things when they come in.

Across the street at Tro Harper's bookstore, the owner has decided to close an hour earlier at 9 p.m. because the clerks complain of late-night trouble and flagging bushes due to them.

The object of all the hubbub is the growing number of later-day street people, bedraggled bums, drunks, panhandlers and their assorted girlfriends buddies and dogs that have moved into the everyday life of Powell street.

According to the local merchants, the young down-and-outers have set up a floating camp that winds from Market street to the Union Square environs and Powell street has become their main thoroughfare.

Each of the merchants has his own story to tell about fistfights, reluctant police, shoplifters, telephone booths turned-charterpots, and the resultant loss of business.

"They come and live right across the window," said book-



BORIS TETERIN
'They fester the customers'

"They've got their girls and guitars and dogs with them. They drink a lot of beer, drink a lot of wine and eat chicken and throw the bones in the street.

"It's not exactly the way to attract people to a bookshop or create any kind of cultural atmosphere," Harper said.

Like most of the other businessmen, Harper his local customers are deserting the street out of annoyance and fear occasioned by "those damn ragamuffins."

Tourists, he said, have become his business staple since they continually stream by from the big hotels on their way down to an hour and half wait at the cablecar

TRO HARPER
'Damn ragamuffins'

"Old folks used to come down here from other parts of town because our prices are good. They don't anymore," said Harmon, the Walgreen's manager.

"I think it has something to do with the cleanup campaign down on Market street. These people have moved into the fringes, and we're one of them," he said.

The store has become a favorite haunt, he said, because of its recessed front and popular beer and wine section.

"I lowered all the shelves in the front and put a gate on the liquor area so we can watch them when they come in," he said.

manager of the 160-room Golden State Hotel, said that business has changed for him in the past three years.

"We use to get local people — people from the valley who came for a Friday night Giants game and the weekend or to go to the Curran and have a good meal.

"Now they don't come back and I don't have to ask to know why," he said.

His new trade is four groups — people who don't know the lay of the land quite the way a regular visitor does.

"Oh, sure I've talked to the cops," he said.

"They do something for a week or two and then those bums return. It's a revolving door, it's a mess," he added.

At Bernstein's, where the ship's prow doorway is another favorite loitering spot for the street crowd, the mood was just as glum.

"We have been here since 1907 and I am not the sort of man who wants a scene in a restaurant," said Teterin, who has worked in a half-dozen of the city's dining spots.

"These people pester the customers, and if it takes a little money to get them to move on, then I do that," he added.

"I only hope that this downward slide stops soon or this street will change for the worse and stay that way forever and ever."

San Francisco Chronicle

THE VOICE OF THE CITY

Editorials

Powell Street Mess

THE PLIGHT OF the lower end of Powell street has come to such a miserable pass that some of the street's longtime business establishments are sending up frantic signals of distress.

Powell, between Market street and Union Square, was once a pleasant street with an attractive aura; it was no gem, to be sure, but there seemed good potential for positive growth and development there. Now the area is beset by a malign incursion of neo-hippies, panhandlers, boozy snoozers, grifters and outright bums, as well as their tatterdemalion ladies and nondescript mutts. This sordid atmosphere of a free-floating street camp, where phone booths are used as outhouses, has driven some of the pillars of Powell street to think of seriously of leaving.

EXTRAORDINARY PROTECTIVE measures have been taken by such veteran enterprises as Walgreen's drug store and Bernstein's Fish Grotto. Tro Harper, who runs a notable book emporium filled with a wide variety of volumes, is closing down an hour early because he's anxious about his employees' safety. "Much as I love San Francisco," says Harper, "I'm afraid that if this kind of atmosphere is allowed to fester, I'm simply going to have to move out of town."

We have commented before on the sorry state of this part of the city, but it is worth emphasizing again. Aside from the unattractiveness of the blight, San Francisco cannot afford to have local businesses move away. So, it's not too late to try to resurrect Supervisor Al Nelder's idea that a police station be established at Hallidie Plaza. This plan has been turned down by the Police Commission as involving inadequate space and a waste of manpower.

But the real waste will occur if there's a business exodus. It's up to the Police Department to show that stepped-up patrols in the area can really stem this blight, or reconsider the Hallidie substation.

Stores Ask Help Of Street Artists

By George H. Thomson

San Francisco's street entertainers are being called upon by a businessmen's group to help improve Hallidie Plaza's image.

The hope expressed yesterday was that the city's top, pass-the-hat street acts can be "booked" from September 13 onward for daily noontime performances at the Fifth and Market plaza.

Sharon DeZordo, assistant director of the private Market Street Development Project, said the idea is that the entertainers will hire "better" people, who in turn theoretically will drive Hallidie's drunks and other alleged undesirables elsewhere.

"Most of the people who hang out there now don't really want to be bothered by people," she said. "... But they figure if there's nothing going on at these plazas, why not go and sleep there."

As for the street entertainers—once viewed ambivalently at best by many businessmen in her organization—DeZordo said:

"We're unique in San Francisco in having these people... It's a shame not to use their talent, particularly for something constructive like this."

Her boss, executive director Bernard Averbuch, added that the merchants have "learned to benefit from, to use these peoples' considerable talents instead of engaging in confrontations."

DeZordo said she is going after the elite street performers—"Polished, professional acts that happen to perform in the streets."

And, she said, the city abounds with these.

The two "prizes" she has obtained definite commitments from are juggler Ray Jason and the nationally known Ghiairelli Square singer Noel Parenti.

Jason, who amazes audiences regularly at Union and Buchanan streets and at Ghiairelli, is helping still more by trying to get the following groups, and more, to join the effort.

circus), the Magic Carpet Theater (a puppet show), Toad The Mune, (a mime), the Medicine Ball Band ("sort of a jazz, rock group," said DeZordo), and the Powell Street Jazz Band (a band).

"I'm optimistic it'll work," Jason said. "I am right. When you're in as romantic a field as I'm in, you can afford to be optimistic..."

"With all the degradation down there, what the hell can this hurt? Maybe it'll help..."

"The inhuman efforts at beautification—the bricks, the bicycle racks, the sculpted garbage cans—haven't worked too well. Maybe live humans can do it."

But Jason cautioned that the project's long-range success will hinge largely on whether the plaza audiences will pay the piper.

Street entertainers pay their rent with the cash spectators fork over out of sheer appreciation. And Jason is fearful that downtown workers won't match the tourist types around Ghiairelli Square in their willingness to spring.

"We're not total altruists," he said.

And, he added, "these will all be acts that people would pay plenty of money to see in clubs or circuses or theaters... But downtown probably won't compare with the money we can make in other areas. Still, I'm certainly willing to give it a try."

Jason, when pressed, said that an entertainer for a noon to 2 p.m. performance at Hallidie "I'd say should make \$50 or more." He claimed many can make that much or more elsewhere in the city.

The Market Street Development Project will pay no wages to the entertainers.

The Project is a non-profit corporation that serves as a liaison between its dues-paying members—Market street property owners and businessmen—and governmental agencies. Its primary function is to promote the "new Market street."

Police Chief Charles Gain yesterday gave his blessing to the attempt at enhancing Hallidie through entertainment.

"Anything that improves the atmosphere there is a help," the chief said after a morning of discussing problems in the area with the Project's board of directors.

DeZordo is already working on still more ambitious "People-in-the-Plazas" plans for a total of six sites running down Market from the United Nations Plaza eastward.

She said she is negotiating with the Neighborhood Arts Program to get them to "show their dances, festivals, exhibits, what-have-you" at the plazas on a regular basis.

Eventually DeZordo would like to see the street entertainers moving their acts on a scheduled basis from one plaza to another.

"It's my intuition, my great hope, that these activities will make these spots the gathering places they were meant to be," she said.

"But who knows? We may just get a higher quality drunk."

'Fraud' Suit Against The Gap

By Lloyd Watson

San Francisco attorney Lawrence B. Rabkin, a disgruntled shareholder of The Gap Stores, has filed a \$22 million damage suit charging the Burlingame-based clothing chain with fraud in connection with its recent public stock offering.

The complaint, filed Monday in U.S. District Court here, is a class-action suit on behalf of "the several thousand persons" who purchased 1.2 million shares of Gap stock at \$10 per share when the shares were initially offered last May.

Following word of the legal proceedings, Gap stock yesterday dropped another \$1.375 a share on the New York Stock Exchange, closing the day at \$7.35.



The Gap store at 534 Market street

In his suit, Rabkin charges that the company, its principal officers, directors, accountants and under-

writers knew they were making "false and misleading" statements in the stock prospectus and each "aided and abetted the others in violating the securities laws."

Gap management yesterday issued the following statement:

"Although the company and its attorneys have not yet reviewed the complaint in detail, the company does not consider the allegations to have merit and intends to defend the action vigorously and to the fullest extent."

Among the alleged "misrepresentations and omissions" in the offering materials, Rabkin cites the failure to disclose such things as "unusually heavy purchases

of merchandise that was seasonal and subject to drastic markdown," the fact that "sales were not achieving projections," and that while earnings had increased dramatically through January of this year, "losses had subsequently been incurred or were imminent."

His suit then goes on to note that this month the Gap "reported to its shareholders that it had incurred the first quarterly loss in its history."

The \$131,000 June quarter loss according to Rabkin, "was caused by the failure of sales to meet projections, markdowns of seasonal merchandise... and other factors which the registration statement misrepresented and failed to disclose."

He further charges that the Gap runs "a high risk of losing its principal source of supply" as a result of its being "a co-conspirator in a conspiracy with Levi Strauss to restrain trade."

The suit seeks actual damages of about \$12 million and punitive damages of \$10 million.

Defendants include Gap founder-president Donald G. Fisher and his wife, Doris, directors John B. Bowes, Julian A. Ganz Jr. and Brooks Walker Jr.; the accounting firm of Touche, Ross & Co., and principal stock offering underwriters, Lehman Brothers and Merrill Lynch, Pierce, Fenner & Smith.

Rabkin is represented by his law firm, Skornia & Rosenblum.

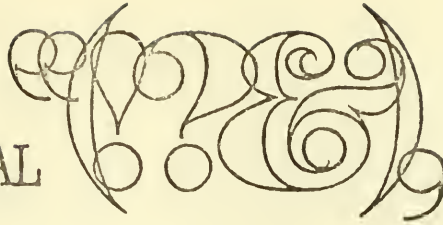
Touted as one of the hottest new stock offerings in years, the nationwide, 160-store Gap chain has been a market disappointment since its first day of stock trading.

The Federal Trade Commission struck the first blow with its price-fixing charges against Levi Strauss & Co., the stores' No. 1 supplier. Textile industry observers hit next with widely circulated reports that denim, a Gap trademark, had lost its growth and become a "mature" industry. Then came the fourth-quarter earnings report.

Founder Fisher, a one-time real estate developer who turned to selling jeans in 1969, told Women's Wear Daily last week that he first found out about the quarterly loss "about two weeks ago, when I received the financial audit."

"I'm as upset as anyone," he said. He could not be reached for comment yesterday.

EDITORIAL



THE GRAND BOULEVARD? PART I

In 1968, the people of San Francisco voted funds to beautify Market Street. The project is slowly nearing completion, and the cost will exceed the original estimate by several million dollars. The goal, according to the project manager, was to transform Market Street into a Grand Boulevard. For many reasons, that goal may never be attained.

There is something grand about Hallidie Plaza, but its grandeur has been tarnished by the pickpockets, beggars, prostitutes, and thugs who have used it as a base of operation. There is something attractive about the fifteen bike racks which were put in at a cost of \$1,900 each, but their attractiveness has been marred by the fact that they seem to be unusable. There is something majestic about this \$25,000, electronically-wired bus shelter at Battery and Market, but its majesty is lessened by the fact that this corner is no longer used as a bus stop. There is something charming about the many trees which have been planted and about the \$950 trash containers which have been placed, but their charm has been dulled by the fact that the containers overflow quite easily and the trees collect almost as much garbage as the gutters. There is something elegant about the new brick sidewalks, but the elegance has been dimmed by the filth and gum that have been ground into the surface.

When it is finally completed, Market Street may have been so beautified that it will be considered a Grand Boulevard. Perhaps. But right now some of the additions make it ludicrous, while the litter and filth left by unconcerned people make it a disgrace. In our next editorial, we shall examine another problem that is making this Avenue of Dreams a nightmare.

VARIOUS TIMES:

October 1 — October 3, 1976

Time: 1:53

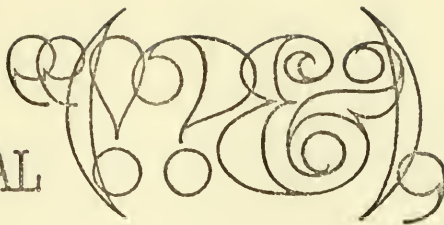
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EDITORIAL



THE GRAND BOULEVARD? PART II

The plan to beautify Market Street and transform it into a "Grand Boulevard" relied on material things to accomplish the change. New street lights, sidewalks, trees, and other amenities were thought to be the stuff of which beauty is made. The plan presumed that the people using Market Street would do their part to keep it attractive. Such has not been the case.

The filth and garbage that litter Market are the shabby calling cards of careless people. But the most tragic sights on this street of dreams are the drunks who pass out on the sidewalks, sleep in doorways, or relieve themselves on store fronts. They are half-living results of a disease that robs a person of all dignity and restraint. Until now, these unfortunates have been handled in a revolving door policy which meant that they were picked up, dried out, and then allowed to return to the streets. But city law officials, reacting to heavy pressure from merchants and store owners, are now enforcing a new policy under which persons arrested for public drunkenness for a second time during a 30-day period will be held for trial.

Somehow it seems wrong that we can spend over 30 million dollars to fix up Market Street, but we seem to be unable or unwilling to help these pitiful derelicts. Some might object that they can't be helped if they don't want to be helped. Yet, the City spends hundreds of thousands of dollars sustaining drug addicts. And what if the disease they suffer from was the plague rather than alcoholism? Would we still allow them to be arrested, tried, returned to the streets or jailed? Would we let plague sufferers return to society uncured because they didn't want to be helped? I think not. Yet alcoholism is a disease.

Market Street will never be a thing of beauty if people don't care about it or each other.

VARIOUS TIMES:

October 4 — October 5, 1976

Time: 1:56

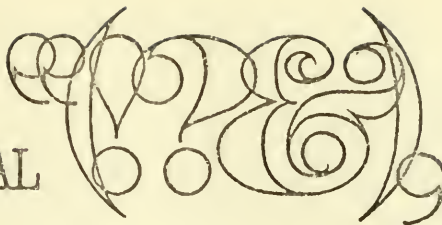
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EDITORIAL



A REBUTTAL

A response by Albert S. Samuels, President, Market Street Development Project, to recent Channel 7 editorials about Market Street.

It seems a shame that we still have critics who keep disparaging Market Street. Station KGO has presented a litany of myopic complaints that have many times been discussed, hashed over and explained.

The injustice to Market Street is that KGO has looked at the problems of the street with a microscopic view in criticism and overlooked the improvement of the street as a whole.

Viewers should consider that Market Street, our major street and our "Grand Boulevard", has been deteriorating since World War I and quite rapidly since World War II. We have taken an area of 2.5 miles of Market Street and slowly and methodically worked to change and beautify that street. There is no miracle that is overnight going to change or can we wave a magic wand to eliminate the problems that KGO has recited about a small area on Market Street. However, the important thing that viewers should remember is that there is a continuous effort to eliminate these problems and slowly but surely they will be eliminated.

To properly put Market Street in focus, you must realize that this \$30 million renovation of our main street is the largest single redevelopment program of its kind in the nation. No other city in this country is doing to its major street what we have done and we are doing on Market Street.

To say this effort is a nightmare is hardly accurate and fair. If there need be a judge, I could only suggest that each one walk down Market Street and judge for yourself how it compares today with what we had 10 years ago.

VARIOUS TIMES:

October 15 — October 17, 1976

Time: 1:36

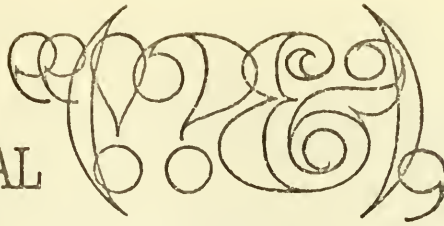
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EDITORIAL



A REBUTTAL

A response by Bernard Averbuch, Executive Director, Market Street Development Project, to recent Channel 7 editorials about Market Street.

The efforts of KGO to identify Market Street with the drunks and derelicts of our society is hardly fair and certainly not an accurate picture. Drunks and derelicts are not native to Market Street, nor are they exclusively located on Market Street. They are located in other districts of San Francisco and in every major city in our country. The drunks and derelicts are a problem of our society and our times, and not of Market Street. Indeed we, in the Market Street Development Project have gone beyond the realm of simply planting trees, putting down brick sidewalks and building new plazas.

We have regularly met with Chief of Police Charles R. Gain, District Attorney Joseph Freitas and many social agencies on how to intelligently meet the problem of not only drunks and derelicts, but beggars and overaggressive street characters. We have not spent \$30 million to beautify Market Street and then ignore the social problems that disturb the editorial board of KGO.

Let me assure KGO, and its viewers, that there are many businessmen and property owners on Market Street who are giving the street the attention it needs, to both the social problems recited and to many others.

There may be some who do not care, as KGO stated, but for each of those there are 10 who do. To KGO and its viewers we say, don't worry; Market Street will be a street of beauty. It may take time, but we will get the job done.

VARIOUS TIMES:

October 17 — October 19, 1976

Time: 1:43

VTR 421-R235



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San Francisco At Your Feet

Something's Afoot on the 'New' Market

By Margot Patterson Doss

HAPPY VALLEY is what they called it in the 1850's. According to journalist Charles Warren Stoddard, "It lay between California street and Rincon Point ... Down through this Happy Valley ran Market street, a bias cut across the city that was to be. Market street is about all that saved the city from making a checker board of its ground plan ...

"Happy Valley! I remember one cool twilight when a prairie schooner that was time worn and weather beaten, drifted down Montgomery street from Market, and rounded the corner of Sutter, where it hove to ... The old time emigrant wagon ... was scow built, hooded from end to end, freighted with goods and chattels; and therein the whole family lived during the long voyage to the Pacific Coast ... The horses, four jaded beasts — were turned loose and soon a camp-fire was lighted and the entire emigrant family gathered about it to partake of the evening meal ... No doubt they thought it a Happy Valley; and well they might, for they had reached their journey's end."

There have been other times when history smiled wryly on Market Street. Ishi, last of the Yahi Indians, stood there in wonderment marvelling at the man-made cliffs. Didier Masson, the French birdman, flew down the line of the street in 1911 to the amazement of all. Fanfares of trumpets have blared through it to celebrate the openings of the Panama Pacific International and the Golden Gate International exhibitions; the jubiliations of the first Armistice Day and of V-J Day turned into allnight parties on Market. Striders have roared in it, New Year's Eve celebrants revelled in it, drunks waved from limousines on it, ferry commuters have dashed down it, businessmen turned schools

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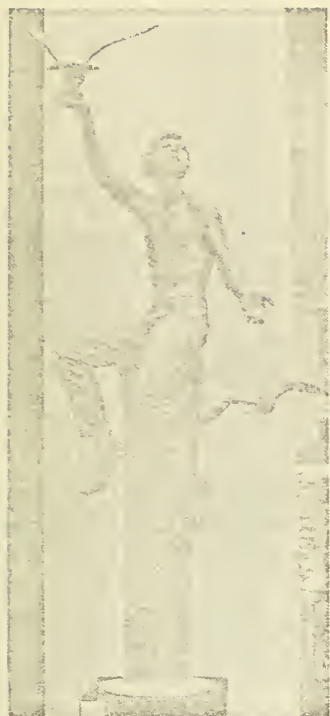
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When you have digested the geology lesson, continue along Market street toward the Ferry building, to enjoy the sweetly melancholy feeling of falling leaves. Street furniture, an eclectic mixture of new signs, trash cans and benches and the replica of old Bath of Gold light fixtures combine to give a fine Continental ambience to the street. Coarse yellow paint on the World Savings, across from the renovated Mechanics Plaza, gives a hit to the entire street.



Among the special displays open to Sunday walkers today along Market street is the sculpture of Charles Parks at One Market Plaza

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Observe the display of construction photos, then take the elevator to the seventh floor to experience two circles of lawn in the sky. One overlooks Justin Herman Plaza, the other Rincon Annex. Davits on the stark roof hold not life boats, but window washing rigs. (A few colorful pots of plants, a la Embarcadero Center, could work wonders.)

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Photos by Barney Peterson

The skylighted arcade at One Market Plaza

When the Great Houdini came to town

They don't make showmen like Harry Houdini any more, but then again, the quality of feature news-writing and creative public relations has gone down, too. Direct your attention, if you please, to the following article—unsinked plus—that appeared in this very newspaper on the occasion of Houdini's last professional visit to San Francisco:

Friday, March 16, 1923.

Harry Houdini, known as the world's "handcuff king and prison breaker," came to town yesterday announcing himself as Love's only rival, in that he bugs at both of them.

Chief of Police Daniel J. O'Brien heard the laugh, turned to Captain Quinn, and said laconically:

"He's here again."

"He is that," said Quinn. "And they haven't made a cell or a lock yet that's strong enough to hold him."

"You've said a mouthful," remarked O'Brien sadly. "This fellow Houdini thinks he can get out of anything. I believe he's even got an idea that he'll get out of dying when the time comes. But I've been doing some thinking since I heard he was to be here, and I've got a

stunt that'll hold him." And the Chief called up Houdini at the Plaza Hotel,

"I'll bet you," said O'Brien, "that if you let me strap you up in a straitjacket and hang you by your feet 100 feet above ground, you'll not get out of that jacket."

Like a shot Houdini came back at him. "I'll try anything once," he said. "Bring on your test."

And so the challenge is out, and the glove has been picked up. And at noon next Monday Chief O'Brien will straitjacket Houdini and swing him by the feet from the Hearst building at Third and Market Streets 100 feet above the crowd. And Houdini says he thinks he'll get out of that jacket, right in midair. All San Francisco will be on hand to see him do it.

Saturday, March 17, 1923.

"How big is your chest contraction?" asked Chief of Police Dan O'Brien yesterday of Harry Houdini, as he felt the ribs of the "handcuff king and prison breaker."

"What's the idea?" asked the jailbreaking wizard.

"Well, you'll need all you have after I cinch you up in that straitjacket on Monday," said the chief. And Captain W.J. Quinn echoed his sentiments.

For they're hanging Harry Houdini—high by his feet, over crowded Market Street from the seventh floor of "The Examiner" building at noon next Monday. He will be tried in a straitjacket, and he says he'll get out of it, right in midair.

Chief of police O'Brien thinks he will not. Time will tell.

Tuesday, March 20, 1923.

Long before noon, the appointed hour, the crowds began to gather in front of the Hearst building, from the seventh floor of which had been rigged the block and tackle that was to raise Houdini to his aerial "stage." Market Street was packed. Geary street was jammed. As far as the eye could reach, the windows of all buildings from which the act could be witnessed were crowded with spectators. "The Examiner" had supplied the audience—the rest was Houdini's job.

Twelve o'clock. The shout was "Pere he comes!" and the little handcuff king and jailbreaker emerged from the Hearst building, with Quinn and Boland grimly on either side of him. They mounted a truck:

that had been stationed on the sidewalk beneath the rigging, and the straitjacket was produced from a satchel. Houdini had but a moment to examine it before the police grasped him and began to truss him up.

They thrust his arms into the long, blind sleeves of the jacket. They plowed their knees into his back as they cinched the buckles. They brought his arms behind him and strapped him again with all the force they could exert. And when they were through with him Houdini looked like Tut-Ankh-Amen in his mummy

cloth, with just about as much room to spare.

The crowd was with him, and they banded Captain Quinn and Lieutenant Boland unmercifully.

Quickly they fastened the anklets to Houdini's feet, and two attendants manned the ropes. Up, up went the wizard, until he hung head down for above the throng. For a moment, he was motionless. Then a ripple seemed to play along his spine. A systematic, rhythmic convulsion was going on inside that straitjacket. A mighty wrenching of his back, a contortion of his

bound arms, and he had the sleeves loose, but still strapped to each other at the wrist, with his hands inside. Again and again he swung himself until that strap was firmly caught over his upturned feet. And like a snake shedding his skin in the springtime, Houdini worked that straitjacket over his head, and threw it to the street below while the crowd yelled itself hoarse.

"Well, I'll be d——d," said Police Captain William J. Quinn.

Something's Afoot on the 'New' Market

By Margot Patterson Doss

HAPPY VALLEY is what they called it in the 1850's. According to journalist Charles Warren Stoddard, "It lay between California street and Rincon Point ... Down through this Happy Valley ran Market street, a bias cut across the city that was to be. Market street is about all that saved the city from making a checker board of its ground plan ...

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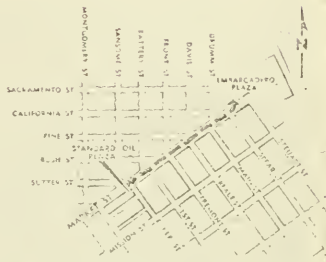
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Photos by Barney Peterson

The skylighted arcade at One Market Plaza

Market Street Watering Holes

By George Green

November 14, 1976/San Francisco Sunday Examiner & Chronicle

■ Market Street has been in a bad state of disarray this last decade; the bar business along our main drag has suffered accordingly.

There is a great diversity in the bars themselves and in their clientele. Several of the finest bars on the Coast are on Market Street. This article is not intended as a judgment of any of them, merely a description so a potential customer will have a rough idea which each is like, and if he will be likely to enjoy what lies within.

I visited every bar from the Embarcadero to Van Ness Avenue having a Market Street address, quite a nice, long pub crawl. And though some say Market Street is dangerous, I managed to escape unscathed.

To give an indication of the relative prices, the cost of a well drink at each place is quoted. A well drink is a highball made with the house liquor. A call drink, where the brand is specified, costs more. Many places are starting to charge a nickel more for well drinks made with fruit juices.

The Market Place, Hyatt Regency Hotel

at Davis. Hours: 11:30 a.m.-2 a.m. daily. Saturday 6 p.m.-2 a.m. Closed Sunday. Well drink: \$1.35 days, \$1.50 nights with entertainment.

Done in Noel Coward-moderne, the Market Place is not only reminiscent of the Riviera in the 1930s, but of the late, lamented Fifth Avenue and Brevoort Hotels. The decor is crystal and black glass, complete with a circular stairway, a sunken back bar. Picture windows look onto the sidewalk cafe with umbrellas over the round tables. They have a large dining room, with background piano dining music from 6:30. One of their attractive waitresses said, "We like to be considered local. We cater to local San Franciscans as well as to our hotel guests." At noon much of their trade comes from PG&E, Beechtel, SP and other large corporations. At night it is younger, a nice mix between hotel guests and young San Franciscans, agreed Reed Merdinger, the maitre d'hotel and Kathy, his beautiful assistant. A truly elegant spot, the Market Place proves that Hyatt House has come a long way — the right way — from being just another LA-type airport motel.

Figaro's Cafe, 450 Market, foot of Bush. Hours 11 a.m.-11 p.m. weekdays. Well drink: \$1.

Figaro is primarily an Italian restaurant, but with a fine bar done in red velvet in front. The big trade is at lunchtime, but there is good business at cocktail hour, then it is quiet at

night. They have largely a regular clientele. The manager, Kay, worked at Orsi's Tuscan restaurant for fourteen years as cashier, so she knows her business well. She says she knows almost all her clientele at Figaro's by name. They comprise mainly financial district businessmen, lawyers and bankers. Figaro has been part of San Francisco a long time and has been there under one name or another since Bimbo's 365 actually was at 365 Market.

Raffles, 525 Market, at 1st. Hours: 11 a.m.-8 p.m. Well drink: \$1.

I missed this one on my first toddle up Market Street because it is upstairs over a bank, advertised only by a small sign, and I always lower my gaze respectfully when I pass a bank. It is a branch of the other Raffles, described later, and was made to be a duplicate insofar as possible, said the bar manager of the sister place. He and Jerry d'Armon switch back and forth as managers. Here they close earlier because the building does. The clientele are similar. More Zombies, however, are ordered at this Lower Market branch than uptown. Large parties are welcomed to make reservations. Hors d'oeuvres are gratis from 5-7 p.m.

Sutter Station Tavern, 554 Market, between Sansome and Montgomery. Hours: 10 a.m.-2 p.m. Well drink: \$1.

This place has a curiously ambivalent quality due to the fact that the basic, underlying construction, with its shape and dark wood panelling, is good old-fashioned San

Francisco financial district men's bar while the superficial fittings are tacky and plastic. (I got the feeling of an old Montgomery Street banker decked out in a double knit leisure suit and long sideburns.) It is by nature a cozy winter place, dark and comfortable. Perhaps they are consciously trying to dispel this atmosphere in order to appeal to a young, with-it crowd because down a few steps in the back they have two pool tables and the personnel and the younger customers gave the impression of forming a clique. However, it seems to have worked because they have been here four years under this name.

eration-Palace, the Happy Valley and the old Piper Rooms, but neither has direct access to Market Street and reams of paper have been filled about each.)

711 Club, 711 Market, between 3rd and 4th. Hours: 10 a.m. until midnight or whenever all customers leave. Well drink: 80 cents.

This solid place has been around a long time and is still going strong. The 711 has built up an extremely respectable clientele and says that most of them are quite moderate drinkers in the daytime, usually not more than two cocktails. They serve substantial lunches, more as a convenience. After 7 p.m. business is light.

The Old Crow, 962 Market, between Mason and Taylor. Hours: 9 a.m.-2 a.m. daily. Well drink: 65 cents.

This was Prohibition's famous Sunshine

Cafe. It is now well known for its Senior Citizen's Special — Bar Highball 50 cents or Draft Beer 30 cents. Its main attraction is its prices. A double shot or highball is 90 cents. It's an old-fashioned saloon, slightly updated with pictures of sports and racing cars. For years The Old Crow has been known internationally and gets a diverse crowd, mainly mature men primarily interested in a reasonably priced drink. It is dark and one of the booths is a good place to nurse a hangover without aggravation. Old fashioned songs on the jukebox. The walls are festooned with signs advertising the bargain prices, such as "Lucky Draft 40 cents, Super Mug 60 cents."

Palm Garden Grill, 985 Market between 5th and 6th. Hours: 7:30 a.m.-10 p.m. weekly. Well drink: 70 cents.

This German Hofbrau is one of the oldest drinking and eating establishments in San Francisco, established in 1893. The fine rosewood back bar came round the Horn. The Palm Garden has a number of amenities: the spaciousness, the lofty ceiling, its oyster and

seafood bar in the open air in front, the inexpensive cafeteria-type Hofbrau; but perhaps the most welcome is the price. As far as I know they serve one of the lowest-priced drinks in town. A shot of bar whiskey and a glass of beer is only 80 cents. They can do this because of volume. The bar has a brisk trade all day long. Many of the customers are pensioners, so are able to spend the whole afternoon there. Ham's draft is only 40 cents, so a five dollar bill will still go a long way at the Palm Garden.

Dublin Inn, (no number on door), between Taylor and Jones. Hours: 6 a.m.-2 a.m. daily. Well drink: \$1.

I see nothing about this place that would recommend it to strangers. It does have its customers who seem to like it, so it is best to leave it that way.

Shaw Lounge, 1108 Market, between Jones and 7th St. North. Hours: 10 a.m.-1 a.m., Sundays Noon-8 p.m. Well drink: 80 cents.

This small hotel bar has been spruced up

continued

and turned on by Jay Leone, a North Beach native whose uncle was a partner in New Joe's. It's narrow and 1930s Moderne, reminiscent of a Hollywood Boulevard bar, with Venetian glass behind the bar, and a small burgundy-colored back room with tables. The clientele is a complete mix. In the early evening they do a good trade from commuters waiting for the Marin buses which take off around the corner. Japanese tourists, especially, fancy the Hotel Shaw. Many of them taste their first Cappuccino, which is the specialty, there. Jay runs a tight ship and says there hasn't ever been any trouble there which he hasn't stopped right away. At night they have lady bartenders, who are able to work alone at nights because of the hotel personnel right next door.

McCarthy's, 1172 Market, between Leavenworth and Hyde. Hours: 7 a.m.-9 p.m. daily. Saturdays and Sundays until 11 p.m. Well drink: 75 cents.

This institution, which used to be across the street in the old Crystal Palace Market since repeal, has a 90-foot long bar. This keeps the bartender hopping, but Liam Friel says "A long bar has its advantages for the bartender. It's easy to get away from the pests." The steady clientele at McCarthy's, as can be expected, is largely masculine, largely Irish, and largely City Hall. Liam says that at night guests of the motels across the street often come in for a drink at a decent price. It's quite plain with a lunch counter on the west side. It is one of the best bargain-priced places in town. A ten-ounce glass of Hamm's is 45 cents. For those who have the price to be homesick, a bottle of Guinness is \$1. After all these years it is now owned by Joe King, from Galway, who has tended bar here for 15 years. McCarthy's is widely used as a home mailing address by peripatetic customers all over the world. They are also an information post for results of important sporting events in Ireland.

Carriage Room. Town House Hotel, at 8th. Hours: 10 a.m.-2 a.m. Well drink: \$1.25.

This is a rather pleasing, inoffensive example of Olde Americana Southern California motel bar decor. The clientele comes from nearby offices as well as from guests at the hotel. The entrance is off the lobby, not from the street, so there isn't much casual street trade. The bar personnel

thirteen years, has an ample public parking lot.

Black Bart Saloon, San Franciscan Hotel, between 8th and 9th. Hours: 11 a.m.-2 a.m. Well drink \$1.10 for 1½ oz.

This place could be a winner, anyway be when Market Street gets cleaned up. Right now it is just too big, having a capacity of 165. It could be a "fun place" along the lines of the old Roberts-at-the-Beach. In a way it is like a large version of a Mother Lode Saloon. There's an old red Wells Fargo Overland Stage in a corner, with a table for two inside, and barred hoosegow cells in back. The decor doesn't pretend to be "authentic" but the posters and photos on the walls are. It's not at all hokey, either. They're aiming for the ambience. They do get a good happy hour crowd from four to seven for their specially-priced well drinks at 75 cents.

Tiffany's Bar-Beppino's Ristorante, San Franciscan Hotel. Hours: 11:30 a.m.-10 p.m. Well drinks \$1.10.

Fred Graham, the manager of the Tiffany, informed me that the present San Franciscan Hotel was City Hall for four years after the Fire. When PSA revitalized the hotel, they discovered valuable Tiffany glass domes and windows covered over. These now constitute the principal decoration of this elegant small bar at the end of the restaurant directly across the lobby from the Black Bart. The entire room is baronial in proportion and business has been increasing nicely. Fred is sure that when ACT moves to the Orpheum Theater on Market Street, it will prove a great boon to all the bars and restaurants in the area. This hotel and its public rooms are authentically done in the good old San Francisco tradition.

Toal's Stable, 1204 Market, between Hyde and Larkin. Hours: 7:30 a.m.-2 a.m. Well drink: 75-80 cents.

This is a great place to trace your noble ancestry. No Irishman ruling a peat bog or potato patch was descended from less than a belted earl, and all the heraldic devices on Toal's walls prove it. As can be imagined, this is a fine place for a long, disjointed, emphatic conversation with an old stranger. It is all words, though, because Marsha Kelly is on hand to keep the order and no Irishman in his right mind would give lip back to Marsha unless he wanted to find himself sprawled on Market Street. Toal's has frequent special do's when the prices are cut to 50 cents. It's a friendly place where one can have a good time and never be lonely.

Franciscan Lounge, 1224 Market, between Hyde and Larkin. Hours: 10 a.m.-11 p.m. daily. Well drink: 65

Top Hat, 1423 Market, between 10th and 11th. Hours: 7 a.m.-10 p.m. Well drink: 75 cents.

The Top Hat is run by the three brothers who also own the Crossroads. This one is much smaller and more intimate. They get a good crowd, mostly younger people who work in the neighborhood. The two pool tables are almost always in use. They charge a nickel more for drinks using juice because of the terrible increase in cost for the stuff. The Top Hat will go when the new Bank of America Computer Center is built on the site.

Crossroads, 1484 Market, near Van Ness. Hours: 9 a.m.-2 a.m. Well drink: 75 cents.

The Crossroads and the Top Hat are owned by three remarkable brothers from Sparta, John, Lefty and George Eliopoulos. Through traditional Spartan virtues they have become examples of the old American Success Story. They are noted for their fierce honesty. The Crossroads gets a mixed crowd, largely younger people from the bank across the street and other nearby business enterprises. It is modern, clean and very well run. Blacks and Chinese are especially welcome here: The two pool tables are always occupied, and the customers are friendly and always seem to be having a good time. □

November 14, 1976/San Francisco Sunday Examiner & Chronicle

Guides continued

European-looking bistro. The owner, Ted's French mother, Gracie Chartier, is behind the bar every day. In the daytime it gets a friendly neighborhood crowd from the Civic Center and local business offices. At night there is convention business from Brooks Hall and older residents of the area. Gracie has had bars round here for eighteen years and has a loyal following.

Raffles, Fox Plaza, corner Polk. Hours: 11 a.m.-midnight, closed Saturday and Sunday. Well drink: \$1.

Part of a large restaurant, this is a fairly large, modified South Seas-decor bar catering mainly to business people in the building, the Merchandise Mart, Bank of America, Civic Center. They often get trade from the Opera House and Brooks Hall. The bar manager, Joel Stentz, has been with them since they opened six years ago. He and all the help are extremely friendly and efficient. They do a thriving business at noontime and cocktail hour. Most of the drinks they serve are standards, but the also mix quite a few Polynesian drinks, especially Mai Tais and Planters Punches. Raffles is very attractive to young ladies working in government offices nearby.

When Santa steps off his cable car at Hallidie plaza this Saturday...

NOVEMBER 1976

you'll step back into a
Yuletide Fantasy of 1876

Santa will arrive at Powell and Market, noon sharp on Saturday, November 20. Escorting him will be Lilly Coit and the Volunteer Fire Brigade Brass Band, Lola Montez of Gold-Coast fame, fiddlers and pretty ladies in their Victorian finery. Old San Francisco will come to life with caroling, sea chanties and sing-alongs as entertainment starts at 11 a.m. in Hallidie Plaza.

Santa will then make his way to the Sixth floor Auditorium, amidst a magical setting of Mechanical Fantasy Tableaux of Old San Francisco. Visit with him there each day until Christmas. Join us in celebrating the Yuletide spirit throughout The Emporium Downtown.

- Visit our Trim-A-Horne Shop for the baubles and trimmnings to make your Christmas special.
- Personalize a gift—come to our Custom Monogram Shop on the first floor for that very special present.
- Take it easy this Christmas—we've already wrapped a big selection of gifts from all over the store. They're all ready to take home and put in a stocking or under a tree.

Christmas at The Emporium...a very special time.

The Emporium

Jack Shelton's

private guide to restaurants

Volume 10, No. 3

November, 1976

GAYLORD INDIA RESTAURANT, GREENWICH GRILL, LES PROVINCES and HOLE IN THE WALL HOT DOG STAND

* * *

HOLE IN THE WALL HOT DOG STAND, 37 Powell Street Mall (near Market), San Francisco, 982-0500. Open Monday through Saturday from 10:30 a.m. to 8:30 p.m.; closed Sunday. No credit cards; take-out only. No alcoholic beverages.

Powell Street Mall is officialdom's designation of the seedy last block of Powell Street, that blighted extension of Hallidie Plaza where cable cars turn around and queues of tourists mingle with loiterers and the merchandisers of souvenir schlock. Do you 23

really think I -- of all people! -- would suggest that you ingest food of any sort down here, least of all a hot dog? It was a word from a BART executive that tipped us off to the Hole in the Wall Hot Dog Stand, a tiny establishment occupying a space no wider than a doorway plus the width of a popcorn machine. The investment in decor could very well have been returned on the sale of the first hot dog, yet the lilliputian shop is clean -- not particularly tidy mind you -- but clean. Probably the most important thing that immediately sets the Hole in the Wall apart from neighborhood businesses is the unexpectedly sunny greeting from the little lady behind the counter. Mrs. Lee is just not the sort of person you expect to find working in a fast-food stand in an area of high tourist density. And then comes the moment when Mrs. Lee delves into the steam-table and extracts a wiener. What a sight! This is no ordinary frank.

I'm partial to the basic Jumbo Hot Dog (73¢), a plump, flavor-packed all-beef wiener that easily passes my three criteria for a frankfurter: meat-borne spicy flavorfulness, firm and unmistakably beefy texture, and the 'crunch' test. A good frank should be encased in a skin that 'crunches' when you bite into it, releasing a stream of hot, aromatic juice whose fragrance tells you that the maker has included spices in his recipe. The Hole in the Wall's excellent frank is heated the old-fashioned way in hot water. A ballpark setup of mustard, pickle relish and sliced onions is provided, and it is a pleasure to discover onions that are fresh and cut up by hand. The Chili Dog (91¢) I fault for the timidity of the chili flavor (it's actually chili and beans), but at least the chili seems free of flour or other extenders. The Sauerkraut Dog (91¢) excels because the kraut is heated to order in an electronic oven, not kept steaming to tasteless sogginess. A hearty alternative to the regular hot dog is Polish Sausage (\$1.05). Mrs. Lee thoughtfully suggests you spread condiments on the bun before she inserts the sausage -- and a good piece of advice it is! Once the wurst is loaded in, there's not much room left. I treasure both the taste and the feel, and especially the sound of that first spicy, crunchy bite into one of these marvelous sausages. Other than a selection of three uninspired sandwiches, plus popcorn (popped on the premises by the way), and ice cream cones, the hot dogs and Polish sausage constitute the extent of the menu; beverages are limited to soft drinks (25¢ and 35¢) and coffee or tea (25¢).

It was predictable that tawdry souvenir shops, dimly lit bars and rancid-smelling fast-food operations would crop up faster than you could bark "Coney Island" when the last block of Powell was turned into a traffic-free congregating area for tourists. But to me it is so typically San Francisco that someone came along with the notion that if hot dogs are the demand item along here, they at least can be good, old-fashioned hot dogs, served with courtesy and pride. A hot dog at the cable car turntable may not be an ultimate solution to the problem of dining downtown, but as far as I am concerned an honest hot dog is just as meaningful as an honest quenelle, and it matters little that the surroundings are lower Powell rather than Nob Hill.

* * *

We must sadly concur with a torrent of reader complaints about Continental Polynesian Restaurant (September 1976). In an in-depth rechecking, we found preparation after preparation had undergone debasing changes in quality and integrity. Gone was the lobster sauce on quenelles, replaced by something suspiciously akin to a mushroom soup base; salad dressings had abandoned their one-time subtleties, one now devoid of flavor, the other indistinguishable from a bottled dressing. And could that memorable onion soup have been replaced by a canned version? I thought so! Least appealing of all was Continental Salmon -- a rubbery, grease-dripping pastry, feathery, dried out meat, and a soggy bland stuffing like nothing I ever tasted before, least of all when first I tried this dish at Continental Polynesian. In our review we expressed a concern that if the restaurant should have to face the economic realities of its remarkably inexpensive dinners, it not make the mistake of lowering quality. Yet that is obviously what has happened. We, in turn, must emphatically withdraw our recommendation.

We have also recently rechecked Amelio's (August 1976), where a new, noticeably higher priced menu has perplexed several readers. The revamped menu is aimed at taking better advantage of the talents of Amelio's chef of eight months. For the quality, we do not regard the increased tariffs as out of line, nor did we find any cause to dilute our earlier enthusiasm for the restaurant. But do be warned: prices are up and a number of the preparations evaluated in our article are no longer served.

Power for Muni

'Star Trek' on Market Street

A new Municipal Railway power facility built into a concrete vault beneath Market Street was dedicated with some appropriate words by Mayor Moscone yesterday.

"Welcome to Star Trek's new season," said the mayor as he stood amid the dials and switches of the substation over the BART subway tunnel at the west end of the Civic Center Station.

About 50 witnesses applauded when Moscone pressed three buttons to activate the flow of electrical energy to Muni street cars and trolley coaches on Market Street.

The \$1.4 million substation, completely solid state in design, also will supply power for Muni's

future subway trains.

Its power source is The City's own Hetch Hetchy Water and Power System and its activation relieved the load on PG&E's substation at Eighth and Mission streets. The PG&E facility previously wheeled power to Muni's Market street vehicles.

Oral Moore, general manager of Hetch Hetchy, said it will provide Muni with "reliable and safe electrical service we have been

looking forward to for a long time."

The new substation is the first of 18 that will be built to replace Muni's electrical supply system, elements of which date back to 1902.

The substation program is part of the Public Utilities Commission's \$300 million undertaking for rebuilding the entire Muni transit system. The U.S. Urban Mass Transit Administration is paying 80 per cent of the cost.

Restoration of Old Mint began in 1972

The exterior and interior restoration of the Old San Francisco Mint, one of the finest examples of Federal classic revival architecture in the West, began in the spring of 1972.

After extensive interior rehabilitation, the national landmark building re-opened as a dual-purpose facility of the Bureau of the Mint in the Spring of the following year. At that time, the Old Mint became the first public building to open in accordance with the provisions of public law 92-362, providing for the active use of surplus historic structures. The basement vault area and the front rooms of the first floor of the Old Mint have been authentically restored to their original appearance and serve as the museum area open to the public.

Among the many historical and educational exhibits are a specially automated 1639 press or use by visitors to strike their own souvenir medals of the Old Mint. Since its opening the Old Mint's museum has become a major tourist attraction in a city that draws visitors from around the world.

The remainder of the old building has been thoughtfully modernized to serve the employees and activities of the Mint's special coins and medals division and its computer operations.

The United States Mint at San Francisco was constructed during the period of 1863-1874 and survived the disastrous San Francisco earthquake and fire of 1906. It was used for minting operations from 1874 until 1937, when the new San Francisco Assay Office at 155 Hermann Street was built. Thereafter, until 1958, the Old Mint was used as an office building by various Federal agencies. The building remained vacant from 1958 until the spring of 1972.

During the 1960s, the Old Mint became the center of controversy between agitators for its demolition to make way for a high-rise development and those citizens and groups that believed the old building should be preserved and restored as an architectural, cultural and historical landmark. In the spring of 1972, the General Services Administration transferred title to the building to the Bureau of the Mint for restoration and continued use by the Government and for the enjoyment of the public.

Mullett, supervising architect of the Treasury, who had already designed a number of public buildings throughout the nation.

He utilized the architectural styles of classic revival and the more elaborate neo-French renaissance. The latter can be seen in his most noted achievement, the State, War and Navy building, now known as the Old Executive Office building, located on the west side of the White House. In the former style, the Mint is judged to be his masterpiece.

The land for the San Francisco Mint at 5th and Mission Streets was acquired in 1867 at a cost of \$100,000 in gold coin. Construction began on April 1, 1869, the cornerstone was laid on May 29, 1870, and the structure completed in November, 1874, at a cost of \$2,130,312.

★ ★ ★

The two-story lofty basement and attic brick building is faced with sandstone 12 inches thick. The main facade is built around a central Doric hexastyle portico, and the entire structure stands on a concrete continuous footing foundation five feet deep and four feet thick. The interior construction includes cast iron beams with door and window frames, shutters and ornamental work also of cast iron. The corridor floors and stairs are granite and the woodwork Honduras mahogany.

Originally there were 14 marble fireplaces on the first and second floors. Two large rooms, 32 feet in height, are identical. Balconies of cast iron railings, originally painted in scarlet and gold and entered from the second floor, encircle the rooms and were used by armed guards when the Mint was in full operation. Eight large windows admit light from the courtyard and at night two large chandeliers in bronze and gold, each having 12 burners, were lighted.

To determine the paint originally used, especially in these twin central rooms, historical architects of the National Park Service removed and examined small sections of the entire layering of paint in cross section through a binocular microscope. This revealed all layers of paints or varnishes from the original prime coat through the existing finish coats.

With this knowledge of the layering, and under magnification, it was possible to remove areas, layer by layer, with acetone or other chemicals, or physically cut away the layers with very

As the structure of the building was found to be sound and capable of supporting any contemplated uses, very little work was required in this area.

However, entire new systems for heating, ventilating, air conditioning, plumbing and electrical service had to be installed. Also, extensive repairs and modifications to be roof, ceilings, walls, floors and miscellaneous areas were required.

The portion of the building used as a Mint museum, approximately 40 percent of the total building space, received special treatment so that this area was restored to the condition and appearance—including chandeliers, fireplaces, doors, windows, hardware, ceilings, walls and floors—as existed when the building was completed and first occupied in 1874.

This faithful restoration was facilitated by the mass of historical records and detailed drawings pertaining to the Old Mint which were found in various Federal archives, including the Library of Congress.

The museum area restoration includes the locating, refurbishing and displaying of many of the original pieces of minting equipment, Victorian furniture and old paintings now on public exhibit.

After the interior rehabilitation was accomplished, the second major phase of the project was the restoration of the Old Mint's exterior sandstone and granite facing stones.

These stones were well anchored into the structurally sound 18-inch brick bearing walls. However, the stones had deteriorated

appreciably over the 100 year life of the building from a combination of natural erosion, chemical action and mechanical fracturing. In addition, the crumbling heavy perimeter cornices, friezes and architraves had been removed from the building as a safety precaution.

All of these deteriorated and missing stones have been repaired or replaced using lightweight synthetic stones. Also, all remaining natural stones have been thoroughly cleaned and the old mortar removed and replaced.

★ ★ ★

The lightweight synthetic stones were manufactured with an appropriate mix of chemical resins, sand and ground stone to reproduce and match the color and texture of the natural stones.

The cornice and frieze sections were made of assemblies consisting of a metal armature supporting structure, with bonded fiberglass profile sections and a one-half inch coating of synthetic stone.

These sections were fabricated in the contractor's plant, then brought to the building and raised into position and bolted to deep anchors placed in the brick walls.

Wall stone repairs were accomplished by casting new stones and placing them into position or by building up deteriorated stones by applying the synthetic stone mix directly to the affected areas.

Now that the exterior stone facing has been restored, the Old Mint, especially the front face of the building, has the same elegant appearance that it exhibited in 1874.

San Francisco toasts three special ladies

There were a couple of parties for a trio of numismatic ladies in San Francisco last week. But they belong in the history books, rather than the social columns.

One of the ladies is the Granite Lady, the Old San Francisco Mint, with her Victorian museum facade and her improbable but highly practical computerized heart.

She shared honors with the warm, aware lady who saved her from extinction—Mrs. Mary Brooks, Director of the Mint, who came to San Francisco from Washington to host a reception Nov. 7, and an all-day public observance Nov. 9.

Pictures on page 47

The two affairs were to celebrate the completion of the restoration of the Old San Francisco Mint, and to thank the many individuals and groups that fought so successfully to save the Old Mint from demolition.

Coin collectors, coin clubs and the numismatic press were prominent to the battle to save the important building for numismatic heritage.

Mrs. Brooks told the several hundred reception guests, gathered in the Old Mint courtyard at twilight, that the sale of the millions of U. S. coins and national medals financed the \$4.5 million restoration of the 102-year-old San Francisco Mint.

A third lady, this one in gold, also glittered at the ceremonies. She was the 1907 Indian Head double eagle pattern, termed the world's most valuable coin by its owner, the A-Mark Coin Co., Inc., Beverly Hills. She was on loan for the event. Steve Markoff, who heads the firm, said

the coin would remain at the Mint for several months so the public would have an opportunity to view the historic piece.

Markoff represented his company at the Tuesday ceremony; John Willheim, A-Mark director, international marketing, was present or the Sunday reception.

Co-hosting the Nov. 7 reception with Mint Director Mary Brooks was the Market Street Development Project. Working with her were Bernard Averbach, executive director, and Sharon deZordo, assistant director. The Mint stands proud as part of the group's \$24.5 million Market street beautification project.

Averbach and Olga Melko, administrator of the Old Mint Museum, received visitors with Mrs. Brooks. Later Averbach was master of ceremonies at the reception program.

Among the important guests were Tom Hannon, regional administration, General Services Administration, who transferred the Old Mint in its shabby condition to Mrs. Brooks in 1972. Caspar (Cap) Weinberger and Mrs. Weinberger were there; he was White House budget director when the restoration program was approved.

Ernest A. Connally, associate director for historic preservation, Department of the Interior, National Park Service, Washington, was among the guests. (He said he was some kind of a cousin to John Connally, who was Secretary of the Treasury at the beginning of the Old Mint project).

Miss Eva Adams, Director of the Mint from 1961 to 1969, attended. So did two former presidents of the American Numismatic

Association—Herbert M. Bergen and Virginia Culver. Bergen read a message of congratulations from the present ANA leader, Virgil Hancock. Adna G. Wilde Jr., ANA governor, also came.

Most of the Bureau of the Mint's top level management people were among the guests at the celebration. They had come to San Francisco for meetings to discuss Mint efficiencies.

These included Frank H. MacDonald, Deputy Director of the Mint; Nicholas H. Theodore, Betty Higby, superintendents of the Philadelphia and Denver Mints; Harry Edwards, West Point Assay Office; and Victor H. Harkin, officer in charge, Fort Knox Bullion Depository.

They joined Bland T. Brockenborough, officer in charge, United States Assay Office, and Albert H. Norman, officer in charge of the Old Mint, both in San Francisco. Nicholas Costanzo, superintendent of the United States Assay Office in New York, was prevented from attending by illness.

Mrs. Brooks received three citations before the guests moved into the spacious and gracious rooms to enjoy wine, cheese and grapes and to listen to a band playing in the courtyard.

The California Heritage Council gave her the award of merit for her contribution in completing the Old Mint building restoration.

The board of supervisors of the city and county of San Francisco presented a certificate of honor "in appreciative public recognition of distinction and merit" to the Old Mint "in commemoration of the completion of the \$4.5 million restoration in reimbursable funds (not taxpayers' money) to restore the historic old Mint for present and future generations."

Signed by Quentin L. Kopp, president of the board, the certificate recognized that the Old Mint is leading a double life, processing millions of mail orders received each year from the public for special coins and medals and bringing

history alive in authentically restored rooms.

The California legislature also passed a resolution to commemorate the restoration at the direction of Leon Ralph, chairman of the assembly rules committee, and Leo T. McCarthy, speaker of the assembly.

Emblazoned with the California state seal, the resolution paid tribute to the Old Mint as a historic structure "which has survived earthquake, fire and proposed abandonment."

It recognized that the Mint played a crucial role in the growth and development of the state of California and western United States.

The lawmakers recognized that the landmark has been restored so that "the beauty of its past has been preserved, and the lofty ceilings and corridors which once echoed with footsteps of such famous visitors as Sarah Bernhardt, William Cullen Bryant, Henry Ward Beech, General Ulysses S. Grant, Rutherford B. Hayes and Mark Twain will once again be teeming with new useful life."

The assembly paid tribute to the Old Mint's present role and its rehabilitation to lead a double life, that of processing orders for collector coins and medals, and its museum attraction, bringing history alive in authentically restored rooms.

Granite Lady gets face lift

By Andrew Curtin

She and her three children were sitting on the third step up from the Irish Street sidewalk.

The children, aged 5 to 8, were dressed in white with red and blue trim.

They and their mother had marched in yesterday's Veterans Day parade here.

Hundreds of well-dressed San Franciscans stopped over and around them as they went up into the Old Mint.

"What's going on up there, anyway?" she asked. "When is the bus coming? These kids are getting hungry."

The bus pulled up at the curb. She and the children got on, homeward bound.

Upstairs, in the cavernous old rooms were of the Mint, there were wine and crackers and grapes and cheese.

In the inner courtyard, about 1,000 persons stood on a stone floor surrounded by stone walls.

The gathering was to celebrate the official reopavation of the Old Mint, at Fifth and Mission streets, first occupied in the summer of 1874 and considered then to be one of the finest facilities of its kind in the world.

"We are here today to pay homage to the Granite Lady as she is finally officially restored," said Mary Brooks, U.S. Mint director.

Brooks recalled the decline of the Old Mint and the efforts to restore the structure, noting among others John Connally, then treasury secretary, and Caspar (Cap) Weinberger, White House budget director when the restoration program finally was approved.

"This first of a series of multiple-use buildings has been saved for generations to come," Brooks said.

"Thanks to many wonderful people, an exciting museum has been developed."

Connally wasn't there to take any bows. But Mr. and Mrs. Weinberger, who were there, praised the efforts which have gone into the restoration.

"A lot of people deserve credit for the work which has gone into saving this building," Weinberger said.

"It has lasted this long, and in its restored form I think it will last for as long as any of us can see."

"The material and artifacts in here are an invaluable illustration

of some of the outstanding events in the history of San Francisco and California."

Yesterday's ceremony was sponsored by, among others, the Market Street Development Project, whose officers emphasized the Mint's importance to the \$245 million Market Street beautification project.

In the courtyard, a band composed of Bruce Gordin, Jeffrey Sanford, Terry Paschall, Randy Rhine and James Ceaser played the latest tunes for dancing.

And in one of the big rooms nearby, an old-fashioned coin-stamping machine was pressing out souvenir medallies for the visitors.

In another room, visitors punched the keys of a video display terminal and received computerized answers to their questions about the Mint, a few yards away from a display case which showed

off weapons, including an 1877 Colt .33, which were used to protect the Mint's treasures nearly 100 years ago.

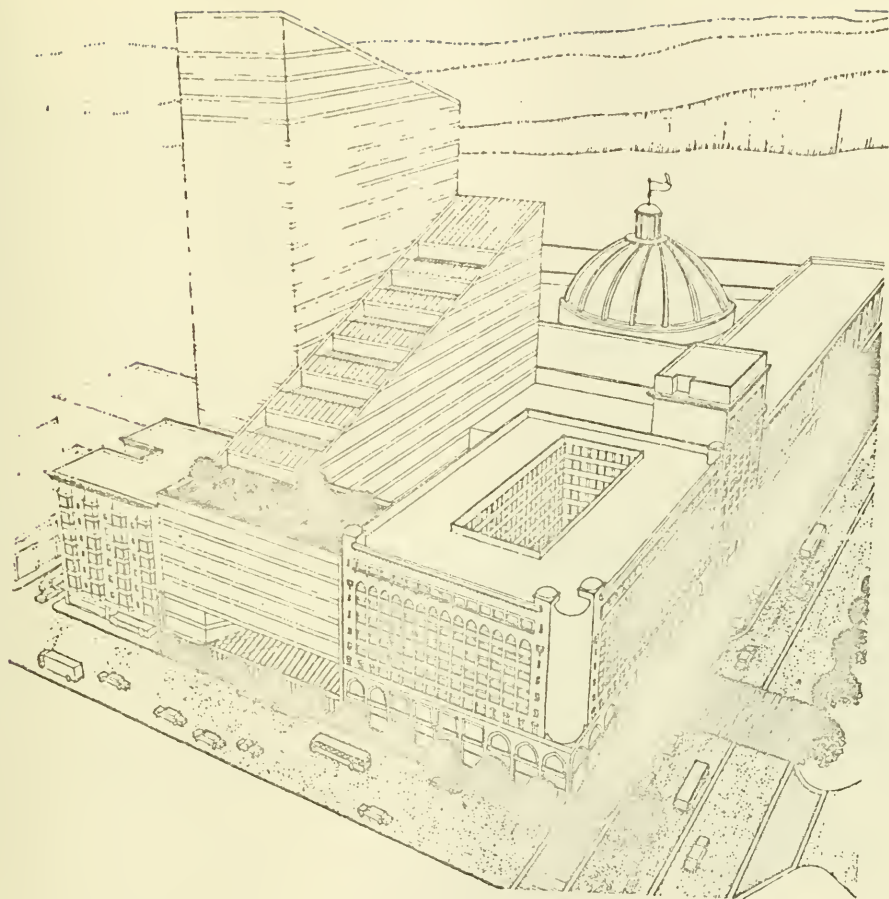
When the ceremony was over, Brooks, the Weinbergers, board of Supervisors' President Quentin Kopp, and other top local and federal officials walked down the

steps to waiting cars.

The mother and her children were long gone.

But there still were some men and women sitting on the steps, waiting.

"Any spare change?" asked one.



AFTER THE 1907 landmark building has been completely redeveloped, with its adjoining additions by architects Whistler-Patri, it will look

like this. Its official name will be the San Francisco Apparel Mart housing more than double its present 360 apparel industry tenants.

THE OLD MINT, *December 1976*
SAN FRANCISCO'S FINEST
BICENTENNIAL PRESENT

Accepting an invitation to a press party is about as chancy as betting two smackers on a nag at one of the local horse tracks: you never know what kind of grub they are going to feed you or what kind of nonsense you will be expected to take aboard and then put down on paper as if it came from the great dwelling place in the sky. So it was with great trepidation that CENTERVIEW accepted an invite from Mary T. Brooks, Director of the Mint, to attend a party celebrating the opening of the Old Mint, restored to its full 1874 magnificence. But the Old Mint opening was a 24-carat gold party, the best wingding of the Bicentennial year.

On the day of the party there was a slate-gray sky that brought out the subtle colors of the Rocklin granite and blue-gray stone which face the two-story building, a hollow parallelogram.

Inside, the soft golden light gave guests the feeling of the gaslight era when the San Francisco Mint was the most important coinage plant in America.

There were big tables loaded with California wine and cheese, a gift from the Market Street Development Project, a private foundation under the direction of Albert Samuels, owner of Samuels Jewelry Store on Market Street.

Rooms in the museum of the Mint are restored to look as they did in 1874.

The wainscot, door, window frames, shutters, columns, ornamental work and the back stairs are all of iron. The broad, lofty stairs on the Fifth Street front are of Rocklin granite. The doors and window sashes are of golden mahogany; the window glass of French plate; door fittings of brass; the flat-link sash weight chains are

copper, and the roof is covered with copper, tinned on both sides. Six solid fluted columns, massive and lily, give beauty and grandeur to the main entrance on Fifth Street. The style of architecture is federal Doric.

In its first year of coining money the Mint stamped out \$20,000,000 worth of the following in gold and silver coins: double eagles (\$20.00 gold coins), eagles (\$10.00 gold coins), half eagles (\$5.00 gold coins), quarter eagles (\$2.50 gold coins), silver dollars and half dollars, quarters and dimes. The business of mining for precious metals was the second most important industry on the coast, next to agriculture.

The golden focus of the party was the world's most valuable coin, the 1907 Indian Head Double Eagle Pattern, valued at \$1 million. Theodore Roosevelt commissioned the pattern as a possible design for a planned \$20.00 gold piece, but only one specimen was ever struck. A-Mark Coin Company, Inc., of Beverly Hills, is making the gold piece available to the Old Mint for a three to six month display. It has never been on public display. The coin is part of the world's most complete collection of U.S. gold pattern coins recently purchased by A-Mark, valued at \$5 million.

The first mint in the city, at 608 Commercial Street, was opened on April 3, 1854. It was equipped to issue \$100,000 worth of currency daily. It was razed following the opening of the Old Mint in 1874.

A visit to "the Granite Lady" should prove a beautiful experience during the Bicentennial year.

The Old Mint, Fifth and Mission Streets. Call for tours, or walk in. 556-3630 or 556-6270, Tuesday-Saturday 10 until 4. No admission charge.



This 1907 Indian Head Double Eagle Pattern coin is the world's most valuable coin. The \$20 gold piece, valued at \$1 million is on loan from A-Mark Coin Company, Inc. of Beverly Hills, Cal. to the San Francisco Mint as part of the ceremonies commemorating the restoration of the historic Mint to its 1874 grandeur.

7 Dec 1976

Clear the Streets

IT WOULD NOT be accurate to assert that Market street is as decorous as the center aisle at Grace Cathedral on Nob Hill. To be sure, there are still differences in what is considered seemly in the two places but as far as the merchants involved are concerned, there has been a visible change downtown.

In fact, the long suffering members of the Market Street Development Project haven't made a complaint for weeks now. Their pleas got them a special nine-man squad that patrolled the area to get rid of the obviously undesirable. The officers were on duty on 10-hour shifts (two-hours of it overtime) and made 499 arrests — about 75 per cent of them for what is called "victimless crime" in some quarters. Not this one.



★ ★ ★

I SYMPATHIZE with some of those arrested, especially the 95 picked up for drinking "out of a container" — traditionally a bottle of cheap sherry loosely concealed in a paper bag. This is as *comme il faut* in certain circles as is a good Chateau Mouton-Rothschild in a glass from Baccarat. But these particular brown-baggers, also out-and-out drunks, narcotics users, prostitutes, and two arrested for indecent exposure — all have been giving the area a wide and welcomed berth.

And the special squad — needed for even more serious police work — has been disbanded and the men given new assignments in even more critical areas.

But police alone — no matter how efficient or how numerous — cannot solve the problems of crime, minor or major. It seems obvious but it is still heartening that the Law Enforcement Assistance Administration in Washington has taken cognizance of the fact. It is now making grants to finance campaigns against "career criminals" by local prosecutors.

As in every other line of work, the professionals are more productive than the amateurs. Two academics, Shlomo and Reuel Shinnar, reporting in *Law & Society*, wrote that "data indicate that more than 80 per cent of solved crimes are committed" by the old hands and argue they are probably equally active in the crimes that are not solved. Most are not. Anyway, among those ending up in prison, only a third or so are there on their first trip.

★ ★ ★

THE DOZEN OR SO campaigns from New York to Kalamazoo, call for prosecutors to concentrate on getting convictions of "career criminals" and on persuading judges to give long sentences. The prosecutors are batting .950 on convictions and an average sentence of close to 20 years.

Joe Freitas, our own District Attorney, has just been granted \$300,000 from the feds and is enthusiastic about getting started. He doesn't argue that it will rehabilitate anybody but it might lower our own crime rate with the hottest practitioners locked up in San Quentin. With cooperation from the judges, his record here could be right up there with the national winners.

Permit Board Acts to Curb Gun Sales

By Eugene Robinson

The Board of Permit Appeals moved last night to restrict the sale of handguns in San Francisco.

By a 4-to-1 vote the board overruled Police Chief Charles Gain and revoked a handgun sale permit he had issued to a Market street pawnbroker.

And the board indicated all future applications for handgun sale permits would meet the same fate. "If we do it to one guy, we've got to do it to everybody," said Patrick Hallinan, vice president of the board.

Since all handgun sale permits periodically come up for renewal, the board in effect telegraphed its intent to cut off all handgun sales in the city. The issue will almost certainly face a court test, however.

Pawnbroker Philip Segal, who operates the Bay Bridge Loan Co. at 943 Market street, had met all the Penal Code requirements for a permit to sell handguns.

Gain issued the permit because he felt he had no discretion to deny it, a spokesman for the police department said last night.

But the board ruled that Gain had the power to deny the permits in light of the increasing violence on San Francisco streets, much of it involving handguns.

Hallinan led the drive to cut off the gun permits. He was supported by board members Earl Stokes, Claire Pilcher, and Agripino Cerbatos. Board President Mattie Jackson dissented, saying she was "anti-gun" but that in the current instance Segal's permit should not be denied.

A challenge against Segal's permit was brought by a group of neighborhood merchants. The permit was also opposed by a North-of-Market senior citizens' group and the tenants of an office building next door.

Segal's attorney, Gilbert Eisenberg, argued that the board was overstepping its bounds by, in effect, legislating the end of handgun sales in the city.

The City moves to end all sales of handguns

By Donald Canter
Urban Affairs Writer

In a move to reduce street crime, the San Francisco Board of Permit Appeals voted last night to stop the legal sale of handguns in The City.

It adopted a policy to disapprove all future permits for the sale of concealable weapons.

And, since gun sale permits must be renewed annually under state law, the action could mean that within a year no handguns could be sold legally here.

The policy will remain in effect "until such time as competent evidence is presented to this board that there no longer exists in the City and County of San Francisco the present dangerous conditions . . ."

Going even further, the board made this policy "advisory" to the Chief of Police and said it would consider the chief guilty of abuse of discretion if he issued new gun sale permits or extended existing ones.

Permit reviewer Patrick Hallinan, an attorney, said the abuse on the part of the police chief would be the granting of sale permits without taking into consideration "the unique and unusual problems" with which urban communities, including San Francisco, are confronted.

A brief prepared by Hallinan's law office listed the recent random shootings here and "the apparent rise in the rate of violent crimes" as among the unique problems that call for drastic and bold action.

The move was triggered by police approval of an application by Phil Segal for a permit to sell guns at his Bay Bridge Loan Co. pawnshop at 948 Market St.

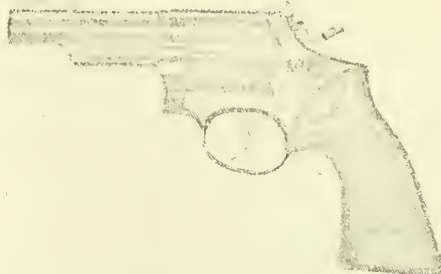
In view of Segal's unblemished record, Gain contended he had no choice but to approve the permit because regulations on the sale of guns are preempted by the State.

Hallinan disagreed.

He cited a unanimous decision by the state Supreme Court on the constitutionality of San Francisco's firearms registration ordinance enacted in the late 1960s.

—S.F. EXAMINER ☆ Thurs., Dec. 9, 1976

Topic A



SAN FRANCISCO'S Board of Permit Appeals declared war on the sale of handguns. It decided that it would renew no more permits for businesses to sell them. Page 1.

countries I know of, handguns are not sold. It's about time this country caught up with it."

Insisting that state laws permitting the sale of handguns are the product of effective lobbying by interests that make money on it, Hallinan said:

"Maybe we can start something here."

Phil Segal, caught in the middle, simply asked:

"If we're going to ban guns, are you going to start with me? Who's going to protest (issuing permits to) the rest?"

In voting to ban guns from his shop, Hallinan gave him this assurance:

"As far as this board is concerned, no one, not Segal, not Roos Atkins, not Montgomery Ward, can sell handguns in this city."

The board's war on guns is certain to be fought in the courts.

Hallinan expressed hope his call to arms against arms will bring about new gun legislation.

"If it could survive an attack by the (pro gun) lobby, it would be an enormous boon to civilization," he concluded.

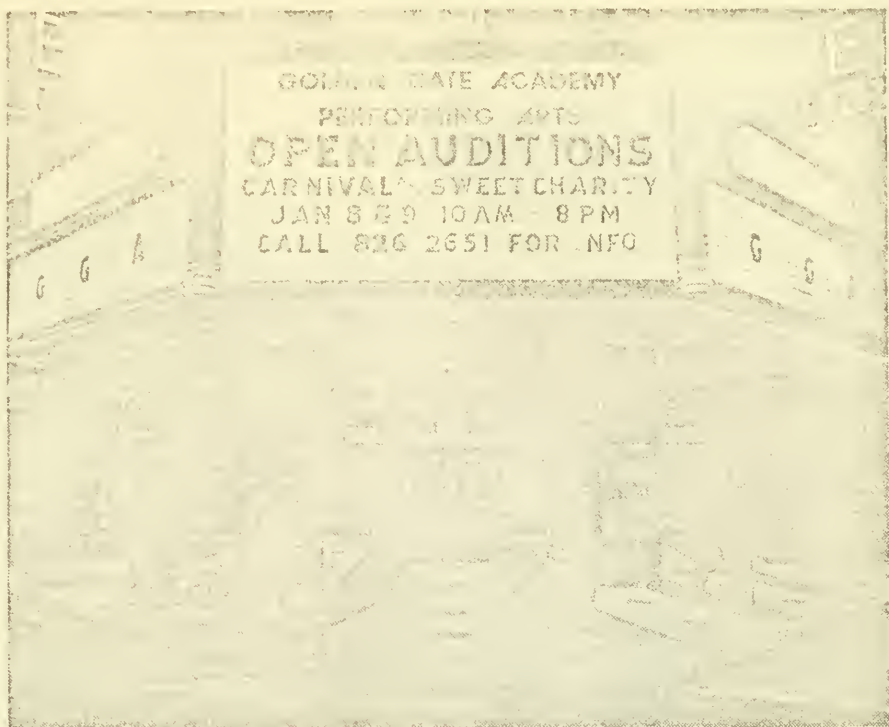
On the issue of "paramount state concern," the court said, in part, that this involves the need for local control "and whether local needs have been comprehensively dealt with at the state level."

The court's conclusion: "That problems with firearms are likely to require different treatment in San Francisco County than in Mono County should require no elaborate citation of authority."

Said Hallinan:

"A handgun has no conscience, no concept of right or wrong.

"In the rest of the civilized



The marquee tells the story of new plans for an old theater

Golden Gate

CHRONICLE
30 Dec 1976

Rebirth of a Theater

By Peter Kuehl

The Golden Gate Theater, closed last year after a final decade of showing low budget exploitation films, is scheduled to reopen as a legitimate theater featuring children's shows and musicals.

The marquee, blank since February 19, said yesterday: "Golden Gate Academy (of) Performing Arts," and added: "OPEN AUDITIONS."

Inside the old, stone relic, built in 1922 to showcase vaudeville but used mostly for cinema, a 42-year-old impresario talked about plans for the rebirth of the theater at the intersection of Market, Golden Gate and Taylor street.

Sipping champagne on the huge stage amidst about half a dozen well-wishers, Chuck Largent said it had been an accident he stumbled upon the

"many treasures" of the four-story building.

"I couldn't believe what was available," he said. "And then I had an idea."

The academy, as envisioned by Largent and dozens of Bay Area drama professionals who are supporting his efforts, will conduct four quarterly instruction sessions. A wide variety of skills are to be taught, and class sizes are to be small — perhaps eight students per teacher.

Throughout most of the year, children's matinees will be offered on the second and fourth Saturdays, while shows aimed at adults will go on every weekend.

The fare will be all musicals, and no one will be paid to perform, only to teach. Although tryouts are open, most performers are expected to be plucked from the classrooms.

"I think we can break even," said Largent of the non-profit enterprise. "If we fill the theater to one-quarter of its (900-seat) capacity for each show and get 50 students each quarter."

Largent said he hopes to raise \$22,000 to renovate the Golden Gate, but pointed out that "such things as curtains, ropes and spotlights that linger from the old days still work."

In addition, he said there are 53 rooms that can be used for classes and dressing rooms and one large room that is "perfect for a dance studio."

The academy's first auditions, the marquee points out, will be for "Carnival" and "Sweet Charity" from 10 a.m. to 8 p.m. January 8 and 9.

And, it suggests, call them: 826-2651. They won't call you.

595 Lakefront Boulevard,
Winter Park, Fla. 32789.
December 17, 1976.

Mr. Bernard Averbuch,
Executive Director,
Market Street Development Project,
870 Market Street,
San Francisco, Calif. 94102.

My dear Mr. Averbuch:

Thank you very much for your thoughtful reply to my recent letter of inquiry regarding the Market Street Project, and for the paperback book "Crab is King" that you are sending me, and which will be coming shortly. I am certain that I will find interesting and valueable information in it, and a help to me in my preparation of the slideshow "San Francisco, The City That Everyone Loves".

I am appreciative of the position in which Market Street Deveopment Project, understandably found itself to be, with regard to the manner in which Market Street's paving had to be done by areas, thereby rendering as small portions as possible unsightly. I believe that your Project did the very best it could, to reduce inconvenience to a minimum.

The "Dig In" day, you say, was July 25, 1967, and when I was last in The City, in September 1974, some of the northern end of Market Street was in that un-beautiful state that areas, further south, had already experienced, but been rescued from by repaving. Could you, please, give me the date of the final resurfacing of Market Street - the date on which ALL of Market Street was again useable under normal conditions, with fine pavement from curb to curb?

I cannot claim that Winter Park has any unusual interest in San Francisco; but some former San Franciscoans, such as my wife and I, DO have a never ending interest in the city. I first saw San Francisco in July, 1923, where I boarded the old "Maui" of the Matson Navigation Company, en route to Honolulu, where I lived off and on, with

San Francisco my home much of the time when I wasn't living in Honolulu. At first, I worked on Second Street, near Market Street; and later in the old Bank of America headquarters building on Montgomery at California. So I knew the old Market Street well, with all of its good and bad aspects. I am looking forward to next April, when my wife and I will, again, revisit the city that everyone loves. At that time I hope to take new pictures of especially the rebuilt Market Street area, and hopefully to produce another slideshow with pictures of how Market Street looks, rejuvenated.

On the matter of slideshows in Florida: it is a thriving avocation of many, for here there are retirees who have travelled all over the world, and frequently have pictures to prove it. They frequently present slideshows of where they have travelled, as I do. I have over twenty shows, mostly taken in South America, Europe, Hawaii, and the Far East. My slideshows are quite popular, for I try to exploit not so much public buildings as I do how the people live and work. I am proud to show slides of San Francisco, for it is certainly one of the most interesting cities with which I am familiar. It reminds me, in many respects, of Paris - that I like, too.

My best wishes for whatever can be done to make Market Street the finest boulevard in the world. Those new wide sidewalks are certainly a great improvement over the past ones.

Sincerely,

Walter G. Ramsay

Walter G. Ramsay,
Colonel, US Army, retired.

By Dick Brill

Scarcely half-a-century after the discovery of gold, a story appeared on the front page of a San Francisco newspaper dated May 24, 1896. It did not spare the superlatives:

"Two stupendous events within a week, each the grandest of its kind that the civilized world has known — the crowning of the Czar of all the Russias, involving an expenditure of 17 million rubles (\$7 million in American money), and the opening of the wonderful new store, The Emporium, upon which, including the vast stock, more than \$5 millions of dollars have been invested!"

The glowing adjectives continued inside the paper in the store's opening advertisement:

"A dazzling spectacle awaits you . . . 10,000 electric lights, 15 acres of floor space, concerts afternoon and evening in the grandest mercantile building in the world."

An auspicious debut indeed for the most impressive and imposing retail enterprise west of the Mississippi and planted right in the heart of San Francisco's main stem — Market at Powell.

That, however, was not the start of The Emporium. Its forerunner was the Golden Rule Bazaar, a small toy and novelty store on Kearny near Market, founded in 1872.

The present site of The Emporium was then occupied by St. Ignatius College, now the University of San Francisco.

When the seven-story skyscraper opened some 60 years ago only the first and second floors were used to conduct department store business. And these departments were leased to those firms considered leaders in their fields of merchandise. It was the first such operation on the Pacific Coast.

All the floors above were used as offices. The most interesting use was reserved for the top floor. Here was located the headquarters for the Supreme Court of California.

Although the City had never seen the likes of such elegance and quality under one roof before, The Emporium's first few years were rocky. A lack of coordination by management coupled with no centralized policy brought it to the brink of bankruptcy. This led to a merger in 1897 with the little store on Kearny Street to form "The Emporium and the Golden Rule Bazaar."

The business marriage proved a huge success. Two years later the name was shortened to "The Emporium" and its niche in the City's hub of commerce was assured.

For the next decade the store flourished and became the institution we now know. It was convenient, its shelves were laden with goods of all description (by 1906 all departments were store owned and controlled) and it had a most attractive and welcome atmosphere. An ad in the 1904 mail order catalogue stated, "The Emporium is so centrally located that ladies may dine without escorts."

One of the founders, F. W. Dohrmann, a familiar name in the City's business life, composed the credo under which The Emporium prospered: Organize . . . Systematize . . . Capitalize . . . Economize . . . Harmonize . . . Advertise.

In those turn-of-the-century, pre-earthquake days, concrete foundations were not yet known. Fearful that large crowds might weaken the floors to the point of collapse, it was necessary to limit store traffic during big sales. It was a safety measure that worked until that fateful morning in 1906 when the quake knocked out the whole building with the exception of the front facade.

The company set about rebuilding almost immediately. Meanwhile, a temporary location was

set up within two weeks in the home of one of the store stockholders, Elias Hecht.

It was situated at the corner of Post and Van Ness and utilized every room in the house. There was even an office in the bathroom. Merchandise by the carload arrived from New York and soon the company was doing a brisk business again.

It was discovered that the quake and fire had destroyed everything within the old store except for records of accounts payable showing how much was owed to creditors. Missing were records of accounts receivable showing how much customers owed the store.

As a result, ads were published in newspapers inviting customers to pay their bills. The response was heartening. Virtually all uncollected accounts were paid to the penny.

In 1908, the doors to the new building swung open. The front was the same but everything within was brand new. There were mahogany fixtures, a glass arcade and above it all, the building was topped with a magnificent dome, 47 per cent greater in circumference than the City Hall's.

Under the dome, at the foot of a Grand Stairway that swept majestically up from the first floor to the wide galleries above, was a circular bandstand and restaurant.

The Emporium became not only a place to shop but a social center as well. Families by the dozen would gather on Saturday nights for the band concerts and various other convivial entertainments.

There was also an enclosed roof garden open the year round for strollers to enjoy.

Through the years The Emporium continued to expand and more and more of the seven floors became selling space.

In 1927 the H. C. Capwell store in Oakland was purchased. In 1950 ground was broken for the first suburban store in Stonestown. Today there are 11 Emporium stores in major shopping centers from San Jose to Santa Rosa.

Continuing in the tradition of warmth and goodwill, two very popular family attractions are being offered at The Emporium Downtown. On the roof, the carnival rides are rolling again, and in the auditorium is the Tableaux Theatre depicting scenes of Christmas 1876 in San Francisco.

Upper Market: Getting better all the time

A guide by Mickey Friedman

THERE REALLY aren't many winos in this neighborhood any more. Most of them have moved down around Seventh or Eighth Street," said one proprietor of an Upper Market Street business. The near-disappearance of the familiar Market Street denizen from the blocks west of the freeway is one sign of a subtle change that has lately occurred on our major thoroughfare.

Upper Market, once the seediest of areas, has acquired a modicum of polish and flash. Certain portions of the street are lined with interesting and unusual shops. It's well worth a browse, is you wear your walking shoes to take you past the chaff while you seek out the wheat.

For purists, Upper Market begins where the freeway crosses overhead, close to Market and McCoppin. This guide, however, will begin closer to downtown — on Lower Upper Market, perhaps? — in the vicinity of Market and 12th Street.

The 1600 block of Market is full of delights. The windows of Red Desert, 1640 Market, are a sand-filled expanse of cactuses, complemented by a stuffed iguana with blue glass eyes. Livelier companions of the iguana are the real lizards that run free in the store.

Red Desert has every variety of cactus imaginable: Hairly, spiny, round, pencil-shaped, tree-sized and tiny. You can get a cactus for as little as \$1, or invest in a huge saguaro for \$800. The branched euphorbias, the cactuses you see in comic books, go for several hundred. The proprietors stress that all their wares are either seed-grown for sale or approved by the government for collection. In other words, they don't rip off the desert.

A few doors down from Red Desert, at 1666 Market, is Room Service, where the emphasis is on period modern furniture, from the '20s through the '50s. A mammoth veined mirror desk with a gracefully curved top is one of the more awe-inspiring items here. It costs \$750 and was made for Mrs. Grover Magnin in the late '30s.

If veined mirror desks are too fancy for you, you might instead snap up a radio with a yellow celluloid case, dating from the '30s, for \$65. Less expensive still are the salt and pepper shakers from the '30s and '40s, ceramic lobster claws, ice cream sodas and such, for \$5 a pair. Room Service specializes in the "machine aesthetic," according to owner David Dutra, and you'll find many mass-produced items of interesting design.

Bizarre Antiques 1676 Market, is notable for 10-foot-high suits of armor that stands outside its door. Bizarre it is, but an antique it is not, having been made especially for the store. The motto at Bizarre is "something for everybody," and the stock ranges the eons from the 1700s to the 1930s. If you want a bust of Jean de la Fontaine by Jean Antoine Houdon (exhibited in the Louvre from 1845 to 1973) it's yours for \$3,500. On the other hand, if you want some slightly used hair curlers with a shower cap thrown in, the price is \$1. A dollar also gets you an empty black cookie tin with Trafalgar Square depicted on it in gold, while for \$12

you can get an unusual item — an old German crystal abalone pounding mallet.

Of special interest at Bizarre is a bedroom suite that was one of the prizes on "Queen for a Day" in 1957. It's \$450. Other treasures include a mahogany pump organ with a full keyboard (\$595), an old Underwood typewriter (\$45) and an electric Miller High Life sign (\$10).

Next door to Bizarre, at 1690 Market, is Harvey Antiques. At Harvey you'll find the comfortable clutter that gladdens the heart of any treasure-seeker or junk fanatic. The decor invites sifting through, and you might turn up a figurine of Queen Elizabeth in full regalia for \$3 or a cigarette lighter embedded in a wooden foot for \$2.50. Owner Emily Harvey says her greatest treasures are her customers. "If anybody wants anything, they come to see me and the other got it or I will get it," she said.

Across the street on the 1600 block are several places well worth visiting. The Wizard's Emerald City, 1645 Market, is a monument to the exquisite. Beaver Brothers Furnishings at 1637 Market, specializes in oak tables and chairs, mostly from the Victorian era. Restored dining tables start at \$125 and go up to \$450 or so. Other nice period things at Beaver Brothers include

ornate old brass cash registers that have been totally reconditioned (\$675), wind-up record players (\$125 for an oak floor model) and antique Singer sewing machines with elaborate silver decorations (\$75 to \$125). A particular find for \$550 is a sideboard once owned by Mary Pickford and kept in her estate. Pickfair, Beaver Brother also has a great collection of old-fashioned wall bottle openers advertising Falstaff, Dr. Pepper and the like for \$3 apiece.

Subdivided from Beaver Brothers at 1635 Market is Antares, a custom jewelry store. It has rings in semiprecious stones for \$25 and up, and will make a ring with your own stones to your specifications. Custom wedding bands are also available.

The next recommended stop is on the real Upper Market, past the freeway at 1803. Here you'll find Limelight, a well-stocked bookstore devoted almost exclusively to film and theater subjects. Limelight gets all the new film books, and has technical works on cinematography as well as biographies of the stars. There are several shelves of material on dance, and special sections on the structuralists and the experimentalists. Limelight has used books as well as new ones, including a big section of movie editions of novels. To top it all, there is a comfortable, relaxed

A couple of blocks up from Limelight is Bill's Terminal Trainatorium, at 2253 Market. Bill's is the place for model railroad fans. A model train makes its endless circles in the window, and the Trainatorium walls are lined with engines of every type from the Santa Fe to the Penn Central. The Trainatorium has everything you need to build your own railroad world, including Labelle lichen for bushes, Woodland Scenes coarse turf and little bags of coal for your coal car.

Casey's Faded World, at 2265 Market, is a combination plant store and old clothes shop, offering clothes dating from the '30s to today. An added attraction at Casey's is the collection of old drapes, most of them quintessentially extravagant floral prints from the '40s, which go for about \$13 a pair. Casey's also has lots of bric-a-brac and jewelry, including a large collection of round plastic bracelets dating from the '30s and '40s.

At Robert Rubie Associates, 2319 Market, the speciality is 18th and 19th century French antiques, interspersed with some oriental pieces. An especially appealing item is a Louis XV design Swiss dressing table, which opens to reveal cubbyholes to hold cosmetics and emollients. The feet of the table are cloven like goats' hooves, and the price is \$2,700. Rubie also has crystal, including an elaborate French

chandelier, dating from 1830 and hung with Baccarat crystals. It costs \$4,200.

Small World Imports, at 2323 Market, has much more than the Indian temple bells and woven baskets associated with the typical import shop. It has, for instance, exotic antique garments. From Indonesia and Malaysia, there is a collection of Kebeyas, wedding blouses made in the '20s and '30s. These have been beautifully embroidered with flowers, usually by the women who wore them. They are made of light, filmy material and range in price from \$40 to \$160.

A collection of '40s vintage Japanese kimonos, most of them silk and many hand-painted, sell for between \$18 and \$85 at Small World. Of more modern origin are the Peruvian and Bolivian alpaca sweaters, vests and ponchos patterned in dark brown, black and beige. They are all hand-woven and hand-spun, and cost \$40 or so for sweaters, \$15 for vests. You'll also find batiks from Indonesia and Ceylon, Peruvian weavings and African artifacts at Small World.

Art nouveau furnishings and objets d'art are the attraction at the Blue Swan Gallery, 2331 Market. The most imposing piece here is a massive elm-and-rosewood cabinet made in 1905 by Jacques Gruber in

Nancy, France. It has doors of red cameo glass and costs \$32,500. Fulper pottery is available at Blue Swan, in prices ranging from \$35 to \$85. Roycroft book ends of hammered brass are \$30.

Peacock Garden, 2343 Market, offers art and design from 1880 to 1939, covering art nouveau, art deco and art moderne. One of the particular treasures is a Handel table lamp with a cherry blossom shade and a tree trunk base, which sells for \$8,500.

Considerably cheaper, and a jolly addition to any cocktail, are the hand-blown glass swizzle sticks. These hand-enamelled gentlemen in tuxedos, each tipping his top hat, are \$5 apiece. Peacock Garden has some original pieces or glass by R. Lalique, including an opalescent vase for \$500, as well as both art nouveau and art deco jewelry.

A branch of Taylor & Ng, the gourmet cookware shop, has opened at 2319 Market. Here you'll find the usual stunning array of cleavers, ceramic tableware, woks and wok tools, cutting boards and wooden spoons. Taylor & Ng also has T-shirts, aprons, shirts and canvas bags.

The slightly refined atmosphere at Taylor & Ng doesn't carry over to its next-door neighbor at 2351 Market, Hot Flash of America. At Hot Flash, the senses are assaulted by loud music. A toy unicyclist zooms back and forth on a string overhead. Fantastic is the watchword at Hot Flash. One of its hottest items at the moment is a little sculpture called "It's a Boy," which depicts a cracked egg with a portion of the male anatomy peeking out. "It's a Boy" sells for \$15. Hot Flash sells oversized ceramic oreo cookies, made by Philip Borden, for \$25. The current show at Hot Flash centers on folk art and includes a nine-foot-high solid copper Statue of Liberty, two life-sized wooden angels, and a seven foot-wide mahogany eagle that once graced a courthouse in Connecticut.

Now you've nearly reached Castro Street, which is another story, and it's time to cross Market and explore the goodies on the other side. Across from Hot Flash is Gems and Jewels of San Francisco, 2330 Market. Lapidary supplies and rocks are available at Gems and Jewels, and the glass cases are filled with the brilliance of lapis lazuli, malachite and oxblood coral. Rock-polishing tumblers sell for \$20 to \$40, depending on size, and you can get things like bruneau Jasper for \$2 a pound, California jade for \$1.50 a pound, and snowflake obsidian for \$1 a pound. If you're too lazy to buy stones and string your own, G&J has necklaces all made up, too.

Close to Gems and Jewels is Memory Shop West, 2324 Market, a tiny store in which every inch of wall space is covered with original movie posters. Rita Hayworth ("There NEVER was a woman like Gilda!") sells for \$35, cheek by leg with Betty Grable and June Haver as the Dolly Sisters (\$50). They are flanked by more recent stars like Diana Ross in "Lady Sings the Blues" (\$5) and Robert De Niro in "Taxi Driver" (\$5). Memory Shop West has all sorts of movie memorabilia, including both recent and older stills for \$2 and high-quality color portraits of the stars, made from transparencies, for \$7.50.

Old Gold, at 2304 Market, is a treasure trove for nostalgia buffs. It has a large, clean, well-displayed collection of clothes of the '30s and '40s. While you listen to Ethel Merman singing "I Got Rhythm," you might try on a pair of black leather European jodhpurs (surely a find for the right person at \$55). If black leather isn't for you, there are jodhpurs in less daring materials such as brown corduroy for \$16.50.

Our Upper Market tour almost at an end, we now skip down a block, past the popular Cafe Flore, and stop in at the Tyson Gallery, 2258 Market, a long narrow store featuring contemporary California art. The Tyson has, among other things, hand-thrown, flying-saucer-like butter dishes by Lee Gray for \$30 to \$50, realist paintings by Wayne Douglas Quinn for \$200 to \$600 and Toby Klayman's hand silk-screened dolls for \$6.

You've now finished your shopping tour of Upper Market Street. At this point, you must proceed to Old Uncle Gaylord's Ice Cream Palace at 1900 Market, order a double scoop of lotus cream, sit at a little table where you can admire the WPA-style ice cream mural, and take your shoes off. You deserve it.

The Tishman-Cahill papers

Secret documents show how Coblentz, Cahill & Tishman are trying to flimflam City Hall into forgetting about a three-story, \$1-million-a-year coup

By Robert Levering

When the owners of the 38-story Tishman-Cahill highrise at 525 Market asked the city Planning Department earlier this year for release from a 1971 promise to build a public pedestrian tunnel from their building to a nearby BART station, they cited the city's "excessive delays" as justification for their request.

But now, internal company documents obtained by the Guardian indicate that officials of the Tishman and Cahill companies have been working

since as long ago as 1973 to get out of the tunnel commitment—and that their latest move, earlier this year, may have been prompted by the impending sale of the building, not by any "delay" on the part of the city at all.

In exchange for the 1971 promise to build the BART tunnel, Tishman and Cahill were granted special permission to build three more stories onto their building than normally would have been allowed under city zoning rules. The specific amount of the tunnel bonus was 123,900

square feet, which, at the current rental of 80¢ per month per square foot (approximately what tenants in the building pay), is worth more than \$1.1 million per year to the building's owners. If they renege on their promise to build the tunnel, the city could technically deny them the right to lease out that bonus space or could levy a heavy fine; but in exchange for release from the promise, the companies offered the city compensation of just \$100,000 (see "Highrise chutzpah in downtown SF," 7/7/77).

R. Spencer Steele, the city's zoning administrator, has postponed indefinitely his consideration of the Tishman-Cahill cash offer for release from their promise; he is awaiting outcome of a taxpayers' suit on a related transaction, the two companies' purchase of a city street adjacent to their building. As a result of their purchase of Ecker Street, the developers were able to build an additional 159,511 square feet of floor space, according to Hal Howard, an attorney involved in the case.

One of the documents obtained by the Guardian is a letter dated Nov. 5, 1974, from Robert W. Cahill to A.S. Bolsky of the Los Angeles office of the Tishman Realty & Construction Co. Cahill wrote, "... we have had Bill Coblentz [William Coblentz, SF attorney and now member of the Airports Commission, whose firm is retained by the Cahill company] investigate the possibility with the City of not building the Tunnel, but instead donate a certain sum of money for a park." But Coblentz had little luck: "Bill Coblentz is quite close to Allan Jacobs [former city Planning Director] and discussed the matter with him and received a strong objection to our suggestion."

Cahill then wrote, "As you will recall, I had suggested this idea to Jacobs about a year before we had done any work on the Tunnel. He considered it carefully for some time and discussed it with the City Attorney before coming back and refusing it. It would rather appear that we are stuck with building the tunnel."

Other letters we have obtained indicate that Cahill and Tishman have spent considerable time and effort over the years trying to decide how best to present their case and get out of their promise to the city. One issue the companies apparently discussed at length was whether to claim direct damages as a result of the delays in the city's building of the underground Muni line (the tunnel cannot be built until the Muni line is completed). In a letter of Nov. 29, 1976, Jay Cahill wrote Coblentz that in his draft position paper on the subject he had "deliberately not included the full value of our damages (over \$400,000) as I feel the inclusion of this number diminishes the impact of our settlement number." Cahill also wrote, "Note also that I have included a statement that we have expended over \$300,000 thus far. Abe Bolsky may wish to exclude this for reasons similar to the above or other purposes." Bolsky sent Cahill a letter on Dec. 6, 1976, stating his agreement with not mentioning the "value of the damages at the present time since this will leave it open

for further evaluation." (In fact, the formal application for release from the tunnel commitment, filed by Cahill earlier this year, mentions neither the damages nor an estimate of expenses to date.)

A result of the discussions in early December was a decision, later reversed, not to suggest a contribution in lieu of building the tunnel. Jay Cahill wrote to Tishman's Bofsky on Dec. 9, 1976, that "we have decided not to mention a dollar value for the proposed contribution. Our thought is that an initial offer would simply be a trade of the requirement to build the tunnel for the damages incurred thus far."

Meanwhile, other documents indicate that the pending sale of the Tishman-Cahill building may have speeded up the companies' desire to settle the tunnel question. In a Dec. 20, 1976, letter to Robert W. Cahill, Robert V. Tishman (president of the Tishman company) refers to an "exchange of interests" between Tishman and Cahill that is "contingent upon the purchase by Equitable Life Assurance Society of 525 Market Street." Tishman, according to the Oct. 1, 1976, Wall Street Journal, has offered Equitable 17 different properties it owns throughout the country for \$107.5 million. The deal is part of a major reorganization of the Tishman company that involves sale of most of its properties.

According to Tishman's Dec. 20 letter, Cahill is to give up its "75% subleasehold interest in 525 Market Street," and in exchange be given a "75% leasehold interest" held by Tishman in a much smaller building at 425 California Street. To help equalize the deal, Tishman also agreed to pay Cahill \$250,000.

In addition, Tishman also discussed the continuing problem of the BART tunnel: "The existing obligation of 525 Market Street to complete the BART Tunnel is presently in contention with the City and remains unresolved. At the time of the exchange of interest, you [Cahill] will pay to us the sum of \$50,000, which will relieve you of further obligation in this respect. However, you will agree to continue to assist in the resolution of this obligation and in consideration of this assistance, you will receive 10% of any savings made by 525 Market Street in a settlement below \$200,000, and you agree that you will contribute to Tishman 10% of any amount above a settlement of \$300,000. This understanding concerning the BART Tunnel will survive the exchange of interests."

In other words, under the terms of this agreement Cahill has a direct financial incentive to keep the city from insisting upon the BART tunnel—and also to keep any compensatory settlement paid to the city less than \$200,000. Significantly, it was just a few weeks after Tishman's letter that William Coblenz, representing Cahill, filed the formal variance application with the Planning Department—offering a \$100,000 settlement.

When I asked Coblenz whether the Tishman-Cahill "exchange of interests" had anything to do with the timing of the variance application, he said, "I do not know anything about that." He claimed he knew nothing about the sale of the building, the exchange of interests or the details of the arrangement between Tishman and Cahill about the BART Tunnel. "It could be connected," he said, "but I do not know." He suggested I contact Jay Cahill.

Cahill confirmed that "there have been discussions about a trade of interest in those properties." But he added, "I do not think the exact details have been consummated." And to Cahill, the "salient point" is that the exchange of interests with Tishman "is not related at all" to the current application, despite their close connection in time. He argued that his company has been working "for 18 months" to get out of the obligation to build the tunnel, and said that in addition to the delays due to Muni, his company thinks it would be "an extremely expensive item" to remove a high-pressure line that is currently in the path of the long-proposed pedestrian tunnel. (The city maintains it is Cahill's obligation to remove and replace the high-pressure line.)

I also contacted representatives of both Tishman and Equitable, but neither would comment on when the sale of the building is supposed to be completed.

Postscript: After he had filed the application for a variance earlier this year, Jay Cahill wrote on May 3 to Don Schaefer of John Carl Warnecke's architectural and planning consulting firm. Cahill's letter said he wanted the firm to draw up "a plot plan" (a large multicolored chart) and "a graphical chart presenting the history of events surrounding the BART Tunnel." At the end of the letter, Cahill wrote, "Don, I understand your reluctance to have your firm's name used in this work and we will be guided by those sentiments in our presentation." Coblenz confirmed that the Warnecke firm did indeed help produce the items for the Cahill presentation before the variance hearing. ■

A Blueprint For S.F. Fun, Culture

By Allan Temko
Architecture Critic

Like a Roman proconsul entrusted with rebuilding Carthage after it was plowed with salt, San Francisco's Chief Administrative Officer Roger Boas has turned his aquiline gaze to the 25 acres of ruins that were supposed to be the monumental public core of Yerba Buena Center.

Yet even to the enterprising Boas, the bitter political and legal battleground of YBC must offer a forbidding vista. Quite apart from enormous problems in the surrounding 62 acres which were also pulverized by the Redevelopment Agency for private development, there are only vague notions of what can be done with the public portion of the project — two tremendous empty blocks of 12½ acres each between Mission and Folsom.

Now that the mammoth original scheme for YBC has been scrapped, a virtual planning vacuum exists, making it infernally difficult to create great social architecture on this potentially magnificent site, whose possibilities in fact are almost unlimited.

It is true that developer Lyman Jee still hopes to build a big Apparel Mart on half of the northern block, but he has not obtained financing. In the meantime rival developers are refurbishing, and intend to enlarge, the old Mart at Fourth and Market streets, which could kill Jee's project, and leave the whole block open.

The southern block is completely free, thanks to a brilliant new concept for its underground convention hall by engineer T. Y. Lin and architect Gyo Obata, who have designed 300-foot arches which, as I reported last week, leave the surface above unencumbered for development as a park.

But what kind of park should this be?

Unfortunately, when various YBC options were put on the ballot, the mayor's select committee used the unfortunate term "theme park," which raises harrowing visions of synthetic amusement centers on the order of Disneyland or Great America, which evolved from Southern California's ingenious contribution to commercialized folk culture: Knott's Berry Farm.

As recently as June, Boas' thinking seemed to be plumbing

meting to this level of schlock. In a now discarded design for the ground above the exhibition hall, architect Obata installed frilly little shops and entertainment stands, as if San Francisco were fated to undergo the latest concoction of the pseudo-recreation business: Shoppingland, in which ersatz amusements act as magnets for what are basically shopping centers.

If this is all San Francisco stands to get for an investment of \$30 million in federal and city funds over the past decade, it would have been cheaper and better simply to leave the vivid South of Market cityscape intact, including landmarks such as the Barrel House saloon, and spruce them up as "Reality World" — Mad Magazine's answer to Disneyland — in which real Cosa Nostra hoods, Nazi bikers, and Symbionese Liberation Army terrorists give a normal U.S. family of four a true adventure thrill.

Obviously much nobler possibilities are open for YBC, including architect Richard Gryziec's longstanding suggestion — attractive enough for a starter — that we should literally imitate Copenhagen's famous Tivoli Gardens, and create a similar "pleasure park" on the traditional Danish model.

In spite of a skeptical response by Boas and his financial advisers, the idea has much to recommend it. Tivoli is a wonderful source of both broad fun and higher kinds of cultural enjoyment for people of all backgrounds and ages. Most activities, but not all, are available to those with small purses, and some are free. There are exciting rides, concerts, shows, restaurants, and quiet areas of repose, enriched by fountains, art, and beautiful planting, exquisitely illuminated at night. The atmosphere is festive, non-puritanical, with a genuine old-fashioned grace.

But would this be right for San Francisco? Someone wickedly remarked that Tivoli couldn't survive without those Danish grandmas smoking cigars. The label on Gryziec's package is really Nostalgia. Although I'm not put off by his earnest pulpsteering, which he has been doing lately at the Redevelopment Agency as a paid consultant, he does seem impervious to Tivoli's significance as the most advanced concept of its kind at another time and place.

The Danes who founded Tivoli a century ago were not looking to the past for inspiration, but to a boundless future. We should do the same.

This seems a large order, but as Boas has come to understand, it means only that we must uncompromisingly seek the finest aspects of contemporary humanism, and make them fun for everyone, but especially for our own people of the Bay Area, who take priority over white-shoed New Yorkers and Texans, and have a right to superlative civic art and architecture at YBC.

Can there be any doubt that this must include science and technology, as well as uncompromising modern art, drama and dance, music and light shows, in fact the inexhaustible range and uninhibited vitality of creativity today? There should be room for high-jinks and serious learning, enriched by a sense of history, and the classic art of the past, but all expressing the intrinsic character of San Francisco as we would like it to be, set in the midst of contemporary urban life.

Thus there should be haute

cuisine and hot dogs, not to mention authentic pizza; Mozart and rock; Nuits-St. Georges and steam beer. Nothing should be fake; and although some things must be inexpensive, nothing should be cheap.

Then all this must become architecture — a masterpiece of modern design as rich and inviting as the unprecedented garden environment Kevin Roche created in the Oakland Museum, in which art and science, history and technology, and a marvelous variety of social events, both noble and modest, are equally at home in a building that is itself a terraced park, planted with thousands of trees and shrubs, flowers and vines, that in time will overgrow and almost efface the handsome structure.

But first we must have a program that can be expressed in such architecture. Happily, Boas is enthusiastically exploring all sorts of opportunities, including some that were muffed, such as the blunder of the Alioto regime in not finding an appropriate home for the incomparable toy and doll collections that the brilliant designers Charles Eames and Alexander Girard offered San Francisco some years back.

Apparently the offer is still open, and it could be the beginning of a cultural park unique in the world, for Eames — the creator of magnificent science and mathematics mu-

seums which IBM gave to Seattle and Los Angeles, as well as a new computer museum which the corporation is building in New York — is brimming with comparable ideas for San Francisco. These of course would not compete with the admirable Exploratorium, but would complement its perceptual science exhibits in new and exciting ways.

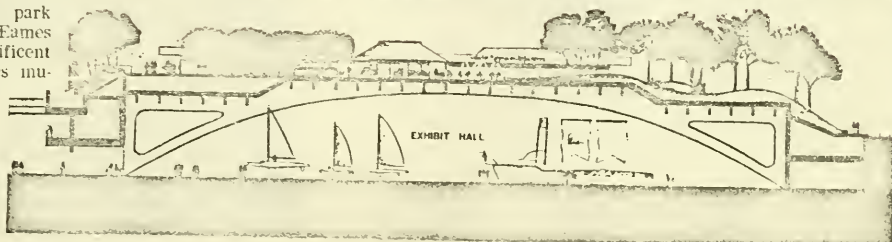
Not only IBM, which is one of the largest employers in the Bay Area, but all of the great technological corporations — which have made so much money in San Francisco, and done so little for it culturally — might now patch in to show the humane potentialities of modern life.

Could not the airlines and railroads and telephone compa-

ny, for example, create something on the order of the marvelous Transportation and Communications Museum at Lucerne, Switzerland?

But it is above all up to San Francisco to take the lead, and make the most of such chances. This Boas proposes to do, and so should the whole citizenry, especially those who for so long have fought, sometimes bitterly, often sadly, for better things at YBC.

Together we can make a park such as was not dreamed of when Tivoli was designed in the Victorian Age. In the selection of architects to make that vision come true, as in the evolution of the entire program, San Francisco should now be governed by a desire for excellence in all things.



Powerful exhibit hall arches, spanning 300 feet, can support heavy loads of earth or structures of cultural park

A LITTLE

Retrosession



by Paul W. Lovinger

Fighting Pole-lution

Just before the special election, as before all of our elections, partisans posted thousands of signs to tell us what to do at the polls. Now what do we do with the poles?

Posters and notices — glued, tied, or stapled on poles, lamp posts and other City and utility property — figure among the eyesores polluting San Francisco. The polecats responsible sense that they can do it with impunity. It is illegal, but those charged with law enforcement in this city seem bored with the matter.

However, officials of the Department of Public Works (DPW) are getting fed up, supervisors are complaining, a new civic group is concerned, a new ordinance is in effect, and maybe things will start a-changing.

One of the more revolting examples of this sort of advertising was a poster slapped up recently on poles throughout the North Beach area to advertise a rock and roll concert on Broadway. Three young ruffians were pictured as though preparing to hold up the Mint. One held a rifle, another seemed about to throw a knife, and the third wielded a Tommy gun.

The DPW ordered those responsible to pull down the posters. So the manager of the featured group sent copies of a "press release" to the media to boast of the incident. The release alleged that S. Myron Tatarian, the director of public works — and he denies this — ordered the signs removed because they were "in bad taste."

Tatarian calls it a lie: The quote was not his. He never spoke with the music people. The order had nothing to do with taste. The signs had to go down because they were not supposed to be up.

"We have a continual campaign against posters," he said. "I personally pull them down as fast as I see them. We have standing orders to our street cleaners to pull down all posters." In this case, "they just flooded the area. They were all over the place."

The superintendent of DPW's Bureau of Street Cleaning, Bernard M. Crotty, said crews regularly remove ads, commonly for public events, from utility poles, trees, posts, traffic facilities, freeway structures, public buildings, etc. "When elections come along . . . there are literally thousands of these things illegally posted." So a two- or three-man crew is assigned to do nothing but take them down. If candidates and propositions abound, "we may have to crank up as many as three or four crews to do it. As fast as we pull them down, there are a group of these people behind us putting them up."

★ ★ ★

The Police Code has long prohibited signs (except official notices) on poles, posts, public property, etc. In 1975, Section 675 made the identification of any person or group on the sign "prima facie evidence" that the person or group or its head caused it to be affixed.

In the case of the dozens of blue and white posters of "San Franciscans for District Elections, 375 Highland," slapped on poles and

lamp posts of Market Street — which has been supposedly beautified, at a cost of \$25 million — the police, when notified, showed no interest in pursuing it. (Can you imagine the DA and fuzz chief prosecuting their supporters?) At last look, the signs were still there.

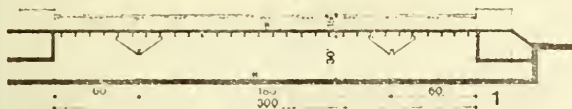
Since June 3, 1977, we have had Ordinance 189-77 authorizing various City employees to cite people for litter violations. Nearly 30 types of functionaries in the Public Works, Recreation and Parks, Health, and Fire Departments are given this power and duty. After they are

trained and equipped, Crotty says, "You're going to see some sparks flying."

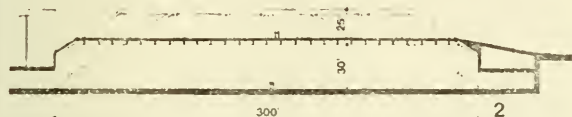
He believes the posting of signs comes under the ordinance. So does J. Edward Fleishell, lawyer who voluntarily heads San Franciscans for a Cleaner City and who knows the problems.

Fleishell said: "We put 40 new trash receptacles on Polk Street four Fridays ago [July 8] and, I heard, within a matter of four hours, people — identity unknown — were gluing posters onto the brand new trash receptacles."

Evolution of Plan



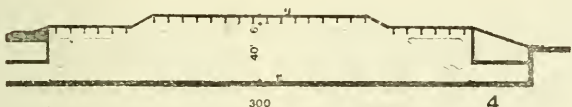
1. May: earliest version called for Y-shaped columns 180 feet apart, truss 15 feet high on park surface.



2. June: clear span of 300 feet required giant 25 foot trusses.



3. Early July: shortened, simplified arched-truss still obstructs park.



4. The problem solved: braced arches, recalling bridge design, soar 40 feet above vast space, without marring park.

Yerba Buena's Chance

By Allan Temko
Architecture Critic

The dust has begun to clear on the windswept tundra south of Market, where the Yerba Buena Center project for the past decade has given San Francisco a very expensive lesson in how not to rebuild cities.

Even though the once grandiose scheme has been scaled down, drastically by community resistance, the project — already threatened with new lawsuits — is not yet out of trouble. A few mediocre buildings have sprouted at the edges of the vast, empty site, but at this stage the future of YBC seems to depend on whether its key element, an \$85 million underground convention hall, actually goes ahead.

It just might. For no matter what its legal and political outlook may be, the convention hall's architectural prospects have brightened considerably since an almost incredibly clumsy design was unveiled only six weeks ago.

Thanks to a remarkable improvement in its structural concept, this enormous underground room now has the chance to be not merely big, but genuinely great, and by all odds the finest exhibition space of its kind in the world.

If built as planned, its maximum dimensions — 820 feet long, 300 feet across, and 40 feet high at the crests of the superb spanning arches — will make it the largest column-free underground space ever constructed. But its real significance is that it can also be the most handsome.

None of this could have been predicted as recently as June, when Chief Administrative Officer Roger Boas, the current impresario of the long-running YBC tragicomedy, proudly presented an odd concoction by his new designers, architect Gyo Obata and engineer T. Y. Lin.

After years of colossal blunders, and a total outlay of \$10 million in architectural and other professional fees, here was another beauty. Obata and Lin had come up with a big unobstructed hall, but at the cost of surmounting the roof with eight pairs of gigantic trusses — each 200 feet long and no less than 25 feet high — which jutted above ground to wreck the surface of what the voters have decided should be a park.

Obviously something had gone very wrong. There was reason to expect far more from Obata, a rational architect, and especially from Professor Lin of Berkeley, one of the most brilliant and fearless engineers of our time.

Without question they had been rushed, since they delivered the design to Boas in little more than a month.

They could have settled, of course, for a flat-roofed structure with columns, as previous YBC designers had done, comparable to

ing the exposed trusses, and cleaned up their profile by removing the diagonal struts, so that in cross-section they now resembled trussed arches of a type used in bridges. But he could not markedly reduce their height (figure 3).

Then, quite suddenly, came the stroke of scholarly intuition on which great technological architecture is ultimately based. Himself the author of many daring bridges, Lin recalled the masterly concrete spans of Robert Maillart, exquisitely crossing Swiss valleys. Could Maillart's famous invention, the braced arch, in which horizontal supports from either side merge with the arch in a single flowing composition of strength and grace,

In other situations they might be hidden simply by lowering the floor of the hall, but at YBC the site is permeated by water, and to go deeper would increase costs by half a million dollars per foot. As it is, an underground building will cost \$10 or \$15 million more than a surface facility, an expense offset by the value of the land freed for other use.

Consequently they took the esthetically disastrous and economically self-defeating course of exposing the trusses (figure 2). But Lin was acutely aware that better concepts were theoretically possible. He knew, after all, that Riccardo Morandi's auto show hall in Turin — 226 feet across, 450 feet long, and 26 feet high — was powerfully vaulted by prestressed concrete arches whose low outline did not rise above the surface of a park. Almost as lofty, and spanned by similar methods, is the stirring underground church at Lourdes.

Therefore Lin and Obata went back to the drawing boards, with the engineer taking the lead because of the magnitude of the scientific and technical problems. He succeeded quickly in shorten-

a great aboveground facility such as McCormick Center in Chicago, where heroic steel columns support a tremendous roof at intervals of 150 feet. And in fact Obata and Lin had developed a creditable design of this kind, with main spans of 180 feet. (Figure 1 in the structural evolution diagram).

But there were stronger reasons in favor of a column-free hall, which might accommodate many activities originally intended for a sports arena now discarded from the YBC plan, including rock concerts, and sports such as tennis, boxing, and perhaps even basketball. Yet to span 300 feet in an earthquake zone, Lin calculated that huge trusses were needed which would be almost as tall as the 30-foot ceiling height of the hall below, and there seemed no way of concealing them underground.

be applied here?

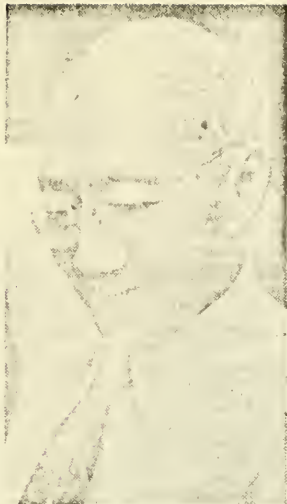
It could, and the resulting purity of form — the seemingly effortless conquest of space — provides the basis of a potential masterpiece which can be envisaged in the new drawings which show the tremendous paired arches (much finer than a single heavy arch would be) soaring to a height of 40 feet, beneath a park that is now also completely unencumbered for optimum development (figure 4).

Yet stunning as this concept may be, it is still too early to be fairly called architecture. The design is still evolving, and many options are still being explored, for example the choice between possible structural systems in steel or concrete, or possibly a combination of both.

It is now up to Obata and his staff to make contributions worthy of Lin's, not only in the exhilarating great hall, but in the remaining parts of this complex project, such as the entrance lobby, itself a room that will measure approximately 290 by 90 feet, through which more than 20,000 people may pass in an hour.

All this will take a lot of doing. For the hall itself presents formidable esthetic and practical problems, such as the handling of entrances, lighting, and ventilation, and the choice of colors and materials, that go far beyond its basic structure. If the building is to be more than a technical feat, these problems must be solved with the utmost sensitivity and care.

Obata has been a well known architect for more than a decade now. He has never done a truly great building, a work that ranks at

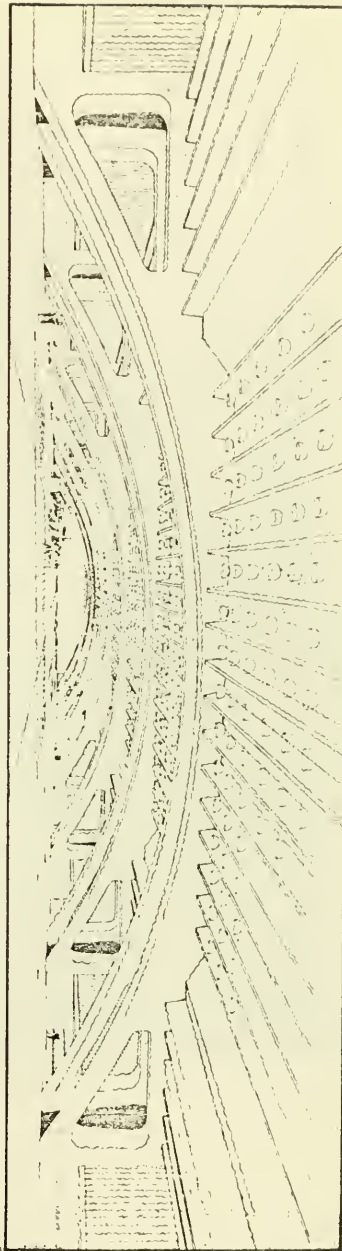


T. Y. LIN
Berkeley professor

the highest level at the modern movement, with masterpieces by Frank Lloyd Wright and Le Corbusier, Mies van der Rohe and Alvar Aalto. Here is his chance.

And all this must be graciously joined with the surface above, for which other architects will be responsible. Not only they, but all of San Francisco must resist every tawdry commercial proposal for this battered and tragic, but potentially magnificent, urban space. Although the voters have expressed a wish for a "theme park" here, we can certainly do better than Great America or Disneyland, given the unique opportunities open to this civilized city, which I shall discuss next Monday.

The latest plan would make the Yerba Buena convention hall the largest column-free underground space ever constructed



31 July 1977

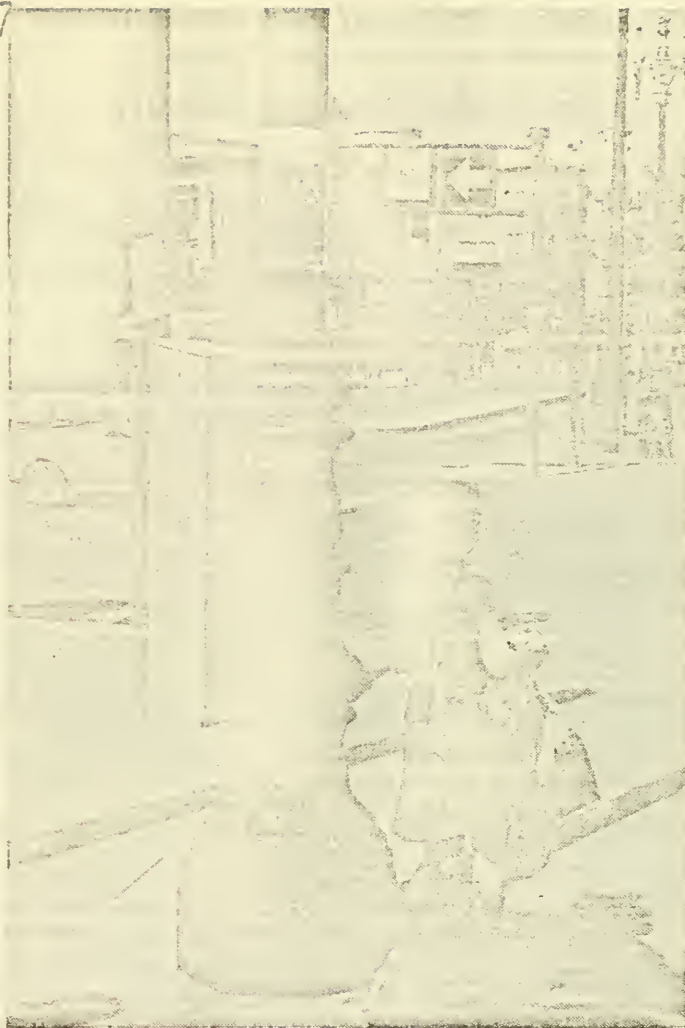
Defacing Market Street

Progress photo, Paul Lovinger

How many violations of the law can you see? These political signs are among dozens of the same kind around Seventh and Market, slapped up on poles and street furniture at mid-day on Friday. They are signed, "San Franciscans for District Elections, 375 Highland."

Nancy Walker, Treasurer." Section 675 of the Police Code makes it unlawful to affix or cause to be affixed signs on utility poles, lamp posts, or City property. In any prosecution, the law says, proof that the sign identifies any person or group is "prima facie evidence" that the person or group caused the sign to be affixed.

Several conversations with police — including an officer who witnessed one of the signs being posted — left it plain that they had no desire to make any arrest or citation for violation of the ordinance. The City is winding up a \$25 million project to beautify Market Street.



FOR IMMEDIATE RELEASE:

Three separate events will be held on Market Street to help promote the activity of one of San Francisco's main thoroughfares.

Civic ceremonies to mark the official opening of the Benjamin H. Swig visitors information center will be held at 11:30 a.m. Wednesday, September 8, 1976, in Hallidie Plaza.

The new reception center, manned by the Convention and Visitor's Bureau, is located in a spacious glass-faced facility at the lower end of the terraced plaza at Powell and Market Streets.,

Some of San Francisco's nationally known and leading street entertainers will perform in the opening of the "PEOPLE IN PLAZAS" program at noon on Monday, September 13, 1976, in Hallidie Plaza.

The entertainment in Hallidie Plaza will continue from noon to 2:00 p.m. each day throughout the week.

The 101st birthday of Lotta's Fountain at Geary, Kearny and Market Streets will be marked with ceremonies to be held at noon on Wednesday, September 15, 1976. The Lotta's Fountain ceremony will be sponsored by Citizens Savings and Loan.

The series of Market Street events are being co-sponsored by the Mayor's Office, the City's Transit Task Force and the Market Street Development Project.

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Hallidie Plaza Brings Spanish Dancers To Market Street

The National Festival Ballet of Spain, making its American debut, will preview its Bay Area appearances with a noon time dance exhibition on Tuesday, October 5, at Hallidie Plaza, Powell and Market streets.

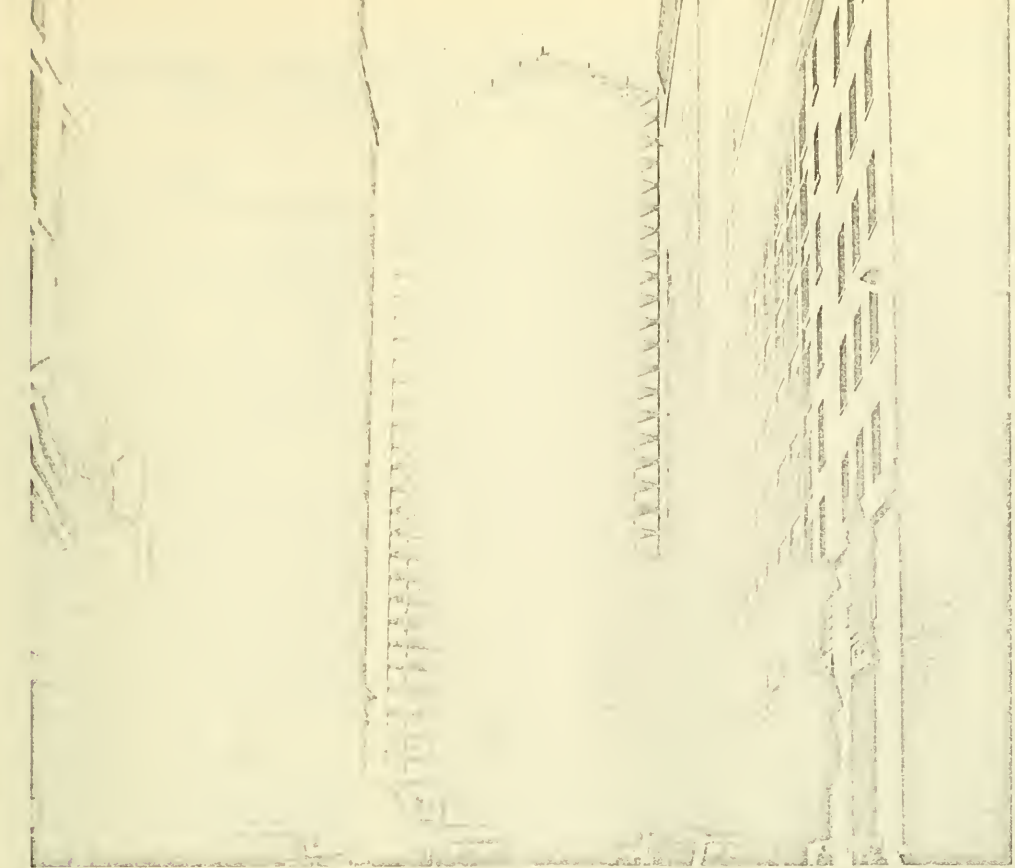
The internationally-acclaimed dance company, which is featuring a special "Homage to Manuel de Falla" will be performing at the Masonic Auditorium October 6, and at the Flint Center in Cupertino, October 7.

The noon time dances are being presented by Northwest Relicensing and the Market Street Project as

part of the "People in Plazas" project, which is working towards the beautification of the downtown San Francisco area.

The dance program in Hallidie Plaza will offer San Franciscans a taste of what the Masonic and Flint programs hold in store for them. The National Festival Ballet features a unique mix of traditional Spanish dance, flamenco and ballet.

Tickets for the performances are available through BASS and Macy's and at the Box Offices. For further information on the Hallidie Plaza exhibition, call 362-2500.



NEW OFFICE BUILDING FOR STANDARD OIL COMPANY OF CALIFORNIA 575 MARKET STREET, SAN FRANCISCO

Architects: HERTZKA & KNOWLES A.I.A.

General Contractor: HAAS AND HAYNIE

Electrical Engineers: G. M. SIMONSON & T. R. SIMONSON

Structural Engineer: H. J. BRUNNIER & ASSOCIATES

Electrical Contractor: LERA ELECTRIC

Construction is underway for another Standard Oil Company of California office building on the newly landscaped and renovated Market Street in downtown San Francisco. The 39-story structure will have 559,600 sq. ft. of useable space and is adjacent to Standard's 22-story building which was completed in 1965. Both buildings were designed by Hertzka & Knowles, A.I.A. Architects.

The two structures will share the famed plaza gardens and the multi-colored tile reflecting pool. Standard Oil is and will be the sole tenant in both buildings.

The exterior of the new building will have granite hue ceramic tile facing on precast concrete panels. Windows are to be bronze tinted glass in bronze anodized aluminum frames.

Complete life safety equipment will be installed including sprinkler coverage on all floors, coordinated smoke detection and alarm systems

connected to a monitoring control center. A dynamic structural analysis was made on a computer model of the building and soil underneath to determine seismic stresses, both horizontal and vertical. The results have been incorporated in the structural design by H. J. Brunner Associates, Structural Engineers.

During construction of the new building, machinery and equipment are shielded from public view by a specially designed enclosure decorated with plastic graphic panels, photo murals and growing plants.

The new building will house some 1,800 Company employees, 1,200 of whom are now working in leased space in six nearby buildings.

Standard's World of Oil exhibit, located just off the lobby of the 555 Market Street Building, will remain open for the public during the construction. Completion of the new building is planned for mid-1975.

Saving souls in the city

A Market Street evangelist chats about Jimmy Carter, Jerry Brown and Jesus Christ

By W.A. Van Winkle

Hugo DeFabio has been pacing around the streetlamp for half an hour screaming at the line of people waiting for the cable car at Powell and Market.

A 62-year-old, white-haired, pot-bellied man who bears an uncanny resemblance to Carroll O'Connor, he's warning them all that God is not to be mocked, that all the necessary signs of the impending Second Coming have been given, that San Francisco is a place governed by sin and depravity.

"All of you who dabble in astrology, horoscopes, Ouija boards, mind reading, palm reading, the occult; you're all on your way to Hell! God killed King Saul for offending him this way, you know!"

He's waving one arm up and down like a railroad crossing signal and clutching a tiny black Scripture in his other hand; he wears a little blue baseball cap with the visor flipped up, a thin white dress shirt that doesn't quite cover his bulging stomach, a pair of brown corduroys.

"Turn to Jesus, San Francisco! Turn to Jesus and be saved! Jesus could come tonight, you know! All the signs have been fulfilled—all the signs of his coming. Every one of them. And when he comes for his people you'd better be ready."

He draws a few glances from the line of cable car waiters and the rapt attention of a young Chinese man who leans on the other side of my lamppost to listen. A heavyset, middle-aged woman in a patterned cotton ankle-length dress and a blue Salvation Army-style cape waddles up to lean on the Woolworth's wall. She smiles her approval.

When it becomes evident to him that no one else is listening he turns to the Chinese man and to me with his harangue. He's filled with the Spirit now and rolling holy, alternately scorching us with his vision of Hell and tempting us with heavenly Bliss, back and forth from Agony to Joy with a strongly implied "Take your pick, sinner" tone in his voice. During a lull, when he pauses to collect his thoughts and center the Spirit—almost as though he was listening to some inaudible voice over his shoulder—I saunter up to identify myself and invite him for coffee.

Hugo DeFabio (or Hugh, as he prefers to be called) grew up in New Jersey, the son of a building contractor in the town of Cranford. At the age of 26, six months before the start of World War II, he was drafted into the Army. He served in North Africa and Italy with the 34th Division, but saw little action and was never wounded, for which fact he thanks the Lord. After the war, Hugh drifted and sponged off the family until 1954 or so when he decided to go west to prospect for uranium in the Spokane Indian Reservation in Washington.

"I'd seen the reports of uranium phosphates on the reservation there and I figured the Indians would probably hit it like they did in oil. So I came west to strike too but I ran out of money in Boise and had to go to work.

"Well, I had just busted my ribs working in a warehouse, and so I started working as the desk clerk in town there, recuperating, and in walked these two Indians and a white man. And sure enough, they'd just come from the Spokane reservation and they were rich. And you know when Colonel Steptoe had taken over the territory back in the 1800s he'd taken up all of the best farm land and given the Indians this land with nothing on it but rocks and bad soil. And I saw it was the Lord's hand in all of this that the Indians were now getting all this uranium there on their reservation. It was the hand of God."

Hugh was a Christian then, of sorts, just as he had been a Christian on the battlefield in Italy and a Christian back in his early years in Cranford. But he wasn't *really* a Christian until he hooked up with the Pentecostals a few years after the Spokane uranium strike, one day in Southern California when the Lord laid hands on him.

"After my prospecting days I came out to California. This was in 1959. I had been in a head-on car crash and by the grace of God I came out of it alive. I came out of the veterans' hospital and walked along the street when I came to this little mission church there in Ocean Park, which is Aimee McPherson's territory. She used to vacation down there, which is why, or one reason why, there are so many Pentecostals down in that area. And I was saved there by the Pentecostals."

Not long after that, Hugh began to bear witness of his saving. "They like to get you out on the street right away," he says. But he didn't really begin street preaching with any regularity until ten years later, after he arrived in San Francisco. Now he

preaches an average of two or three times a week, sometimes more.

"It goes in spurts. You wait for the spirit to tell you what to say. But I suppose I could probably go out to preach every day and, as long as the Spirit was with me, I'd be able to preach just the same.

Hugh voted for Carter in order to bring a Christian into the White House, but now he's not so sure he did the right thing. "All through the campaign he talked about Jesus. He was trying to get the 40 million evangelical votes, and he got them and that's probably what put him over the top and won it for him. But he never once mentioned Jesus in his inaugural address. Some people say that's because he knew some people, most people, weren't Christian and that Jesus didn't have any place in the inaugural address. But you know if you're embarrassed of Jesus here on earth he's going to be pretty embarrassed about you when it comes time to get into the Kingdom of Heaven.



"Now Governor Brown, he's not saved at all. What with all this zen and everything. He's obviously not a Christian. He's the one who started the drought. It's the wrath of God. Ever since he signed that bill, that homosexual bill, back in September—I think it was the 12th or the 13th—we've had this drought. If you look back you'll see that that's when the drought started.

"This whole homosexual thing is an abomination. Homosexual teachers in our schools, some churches are actually ordaining homosexuals. Anita Bryant is the only Christian in this country who's spoken out on this. It's the wrath of God, I tell you."

Christians in the world, Hugh says, will ascend when the Spirit returns for them, unlike sinners in the hands

of an angry God. But there are differences between Christians. Billy Graham, for example, preaches of Jesus and repentance, but not of speaking in tongues. That, to Hugh, is like playing baseball without the piteher.

"You have to speak in tongues. It's part of the Bible. Paul says, 'I would that you all spake in tongues.' And Jesus, right at the end of the Book of Mark, says, 'in my name you shall speak in new tongues.' Paul says that in the 14th chapter of 1st Corinthians. That's what I call the Tongue Chapter. Most of your Christians think that's nothing, or that they have more important things to do—families and so on. But you can't place the things of this life above Jesus. You have to ascend to the Word."

Or else. The Word, according to Hugh, says that the end is near for us all. The Book of Revelation says that the Jews will return to Zion, which Hugh says happened when Israel took the west bank in the Six Day War. It says that the Kings of the East, also known as the army of 200 million, will arise—an obvious reference to the Chinese Red Guard. The Euphrates will dry up to allow them to cross on their westward march—which it appears to be doing, according to climatological reports Hugh has seen.



DRAWING BY MOIRA HAHN



"A couple of years ago we were pretty sure we had it. That was when Norway and Ireland joined the European Common Market. That made ten members. In Revelation, John is standing on a beach and he sees a ten-horned beast rise up out of the sea with each horn crowned. That's the Common Market. But then Norway pulled out and they were back to nine members again. But when Spain joins, that should be the sign. The King of Spain was born in Rome."

The hint here, in case you don't happen to have your Revelation handy, is that the King of Spain could be the Antichrist, who (as you'll recall if you saw *The Omen*) arises from Rome. This may come as something of a shock to Juan Carlos, of course, but Hugh is fairly certain.

And, in the interim, while Hugh is watching and praying, he's living on unemployment and social security (he was fired from the post office after eight years for overstaying his street-preaching leave during a trip to the Midwest). He might be able to get back into his old job again, but if he doesn't, he's not complaining. He is in this world but not of it, and the Lord will provide.

"After all," he says, "that's the way of the world."

SO WHO ARE THESE PENTECOSTALS?

That's the way of the world, in particular, for those millions of evangelists who everybody from *Time* magazine to Hugo DeFabio tells us are taking over the country. And that's the way, in particular, for the Pentecostals, DeFabio's folks, those evangelists preoccupied with the millenium who go around jumping for Jesus and moaning from the Ecstasy and speaking in tongues. Especially speaking in tongues: which means they meet together in church and, as the spirit moves them, begin to mumble softly to themselves in strange, primordial, universally unconscious languages about new revelations from on high.

The Pentecostals believe that the churches of the world—in a weak-kneed, bourgeois liberal attitude that will spiral them right into the fiery pit—have given up preaching the Last

Day Judgment of Revelation rather than frighten away the timid flock. But it is this Judgment that lies at the core of fundamentalism: the good Christian must eternally witness to the world, must convert every possible heathen, for everyone in the world must have at least a decent chance to get into the Kingdom when the Rapture strikes, lightning-like, from the Hand of God.

But, lest ye be led astray and into the path of darkness, I should add that it would be inaccurate to say that all street-preachers are Pentecostals or even that all Pentecostals are street-preachers. That sometimes seems the way of things in SF, but there are Jesus freaks of every stripe in every community of any size.

MEANWHILE, IN EMBARCADERO CENTER

There are the freelancers, for example; the preachers who pass through cities and towns on their own circuits, stopping now and then to spread the Good News. No Apocalyptic Doom

and Hellfire here; they emphasize Joy and Jesus Loves You. They are the flower children who missed the consciousness movement, most of them relatively young, with permanent grins and loose interpretations of the word.

When I saw Sister Mary Tolliver, she was working the Embarcadero Center, passing out tracts called "Come to Jesus" and promising everyone their special place in the Kingdom. An aging veteran of the Summer of Love with red-auburn hair (which she either lets fall straight to her waist or pins up in a loose swirl using a crucifix clasp), she told me she practices her preaching mostly between LA and Vancouver.

"Sure there's going to be an Apocalypse," she said when I asked about the Pentecostals. "But to think that Jesus would refuse someone just because they don't speak in tongues just doesn't make sense. Jesus was a loving man. He died for his love of us."

"See, people . . . the people who wrote the Bible were people whose hearts were in the right places, but they kept putting words in His mouth. Like He's supposed to have said "Thou

shalt not suffer a witch to live." But I can't imagine Him saying that, can you? The idea is to communicate with Him through prayer, to get His guidance, to read the Good News to capture the spirit of what He said and what He was all about. But to go through quoting chapter and verse to everybody about how they're all going to hell unless they speak in tongues or something is just, like, missing the point, you know?"

Mary travels by herself in a camper van and has been doing it now for five years. She originally came out to the coast from St. Louis in 1966, at the age of 21, to get in on the action in San Francisco. She told me she survived 150 or 160 acid trips over the ensuing four years and enough rock and roll music to last her until the Last Days. In the summer of 1970 she went with a commune to Colorado to live in the country, staying two years.

"I think it was the mountains that really gave me to know Jesus. One day I went up to the top of this mountain just after sunrise and it was really cold

and frosty, and there were patches of snow there. I just sat there all day looking at the snow and finally I just got up and went home and told everybody I was going to go off to work for Jesus in the world. It wasn't like I got converted by any group. I just *felt* it, you know? Like there just wasn't any choice. When you feel that kind of joy you have to spread it around or you just explode."

She started calling herself Sister Mary in the fall of 1972 after a fellow Jesus freak called her that in San Diego—in appreciation of her argument that the upcoming presidential election made no difference in the long-range scheme of things. "Jesus is the only thing that really makes a difference in your life," she maintains. "Politics and the dealings of the lawyers and the things of this world pass on and on, but Jesus lives on forever. That's what 'render unto Caesar' means."

"I mean, the Lord made this world for us to enjoy but not to take too seriously. The world is transient. It comes and goes. Christ lives on." ■

Parade watchers basked in the sun as the Nevada Majorettes strutted (top) and the pagant proceeded down Market

St. Patrick's Glorious Return to Market Street

By Kevin F. Wallace

The invincibly beleaguered Irish upheld their ancient title yesterday as the tians of San Francisco's oppressed minority marchers.

The Irish Republican Club and Northern Air Unit grimly proclaimed "England out," "Ownership of Ireland's wealth for the Irish people!" and hawked the Sinn Fein paper headlined starkly, "British withdrawal not in the cards."

But as happens with St. Patrick's Day parades, earnestness of purpose proved inconstant, and attention was diverted as Carol Doda sailed by in

tactless orange . . .

And Mother Macnree, with chickens on the Kerry Athletic & Social Club's float . . .

And a snow-white, blood-red, gold-fringed apparition from Redwood City emblazoned "The Patriots Honor St. Patrick" — featuring a leprechaun, a monster eagle, the legend "Don't Tread On Me," and the taped sound of a souped-up Irish quartet . . .

And around 3000 pipers and drummers and politicians, 128 horses, 16 wolfhounds, a llama, a tiger, and — police guessed — 64,000 sun-drenched witnesses.

Back on Market street after a

decade of confused downtown detours, the United Irish Societies' spectacle hardly crushed yesterday's competition — a Harth-Asbury People's Parade, the advent of spring, National Wildlife, Salesmen's and Poison Prevention Weeks, Tunisian Independence Day, the Pakistani Lamp Festival and Ovid's birthday, officially listed as Sex Aint New Day, but little known here.

Yesterday was the tenth and last St. Patrick's Day event for the city's retiring director of parades, Gladys Bambarger, who rode in the Wells Fargo coach.

"I've turned over my lists to my deputy, Rennie Champagne, and I've moved to Santa Rosa," said Gladys, misty-eyed.

"We rely so much on our old faithful parade units, there's not an awful lot of difference between one year and the next, but I'll miss them, you know."

And her horse-drawn coach jounced off into the glare and majesty of the Salinas Liberty Belles, the Army and Navy, the San Jose Soul Riders, the Islam Temple Shriners, St. Patrick's Statue, and glory.

KNBR's farewell to the Fox

After ten years at the Fox Plaza at 9th and Market Streets, KNBR has moved to the Francisco Bay Office Park at 1700 Montgomery, near the Embarcadero.

KNBR, now with 50,000 watts of power, was originally founded as KPO by the Hale Brothers back in April of 1922 and originated from a 50-watt radio transmitter atop the Hale Brothers Store at Fifth and Market. In those days, the station was on the air only one hour per day.

KPO and the newly formed NBC Radio Network set up elaborate studios at 111 Sutter St., in the late 1920s, with the studio serving as the Pacific Coast production center for NBC.

At that time, it was jointly owned by the Hale Brothers and the San Francisco Chronicle. KPO was purchased by NBC in 1932. From 1942 to 1967, it was housed in a custom-built Radio City Center building at 420 Taylor St., now the home of KPIX-TV.

In 1947 the call letters were changed from KPO to KNBC and in 1962, to KNBR.

Among many firsts, it was the first station in the nation to broadcast a football game directly from the field, the 1925 Cal - Stanford Big Game from Berkeley; the first station in the nation to broadcast opera directly from the stage, in San Francisco's Civic Auditorium, and the first station to transmit a program from a ship at sea.

Thurs., Mar. 17, 1977 ☆ ☆ S.F. EXAMINER-

After half a century Strand Theater closing

The Strand Theater at 1127 Market St. will close its doors Monday, March 28, after more than 50 years of operation at that location.

Roy Cooper, the theater's owner, cited the lack of business as his reason for closing down.

"Conditions on Market Street keep senior citizens away from the theater at night," Cooper said, "and even the young people are afraid."

The theater has been showing a different bill of three films each day and presenting a bingo game each night, with tickets priced at \$1 during the day and \$1.50 at night.

Strand Theater to Shut Down

The Strand theater at 1127 Market street will close its doors on March 28, after more than 40 years in the motion picture business. *17 March 1977*

Roy Cooper, owner of the West Side Valley Theaters, operators of the house since 1940, said there was not enough business to justify continuing its existence. Attendance at the 700-seat theater, which has a 75-cent admission for senior citizens, bingo games every night, and a new triple bill every other day, has

dropped in half over the last five or six years, Cooper said. He attributed it to the increasing reluctance of people to attend entertainment at night on Market street.

Fifteen employees will be affected by the closure. Four years ago, the company stopped operating the Regal and Guild theaters, which became porno houses, while the Crest was taken over by the Mann exhibition chain, which runs it on a policy of "exploitation" films.

Off-Duty Cop Foil Thief at Woolworth's

An off-duty, decoy detail policeman cased an armed man through a screaming crowd in Woolworth's yesterday, then shot the robbery suspect during a four-block pursuit.

Officer Philip Bill, a part-time Woolworth's employee, was in his street crime unit decoy garb—a beard and shabby clothes—when he walked into the basement of the store at Powell and Market streets at 3:15 p.m. and heard a salesgirl screaming she'd been robbed.

Bill said he spotted a man with a gun and chased him through hundreds of screaming customers.

The chase led to the BART station beneath Market street, where the suspect dropped a bag of money, turned and pointed his gun, Bill said. Bill said he identified himself as a policeman, then shot the suspect in the right side.

Despite the wound, the suspect, tentatively identified as Sam Simpson, 31, continued to run. He was captured four blocks away by police.

Simpson later underwent surgery. He was in good condition. Police said he will be charged with robbery.

Bill refused to reveal what kind of work he does at Woolworth's.



A Theater That Knows It Would Flop

By Kevin B. Allace

Upper Market street's Strand Theater, which never expected anything and was never disappointed, will perish contented on Monday.

Prophetic of our new age of zero expectations, the Strand was built in the otherwise ebullient '20s as a 72-seat second-run fleabag on a boulevard burgeoning with overdressed new cinema palazzi.

In 1928, Milton Meyer & Co. sold the Strand to make way for a pre-doomed project, indicating "a spurt in the real estate market" above Seventh street, Meyer himself said.

In 1939 the same real estate firm sold the Strand again and "hailed the deal as evidence of a revival of investors' interest in higher Market street property."

The Depression ended elsewhere, and every other San Francisco theater discontinued its bingo-game come-on, but not the Strand.

On a recent despairing evening opposite United Nations Plaza 64 beardless souls braved the sidewalk's menacing aim-seekers to attend the Strand's one-night stand of "Nicholas and Alexandra," "Law and Disorder," "Buffalo Bill and the Indians" and bingo.

Of the 64, 42 were straight old men who paid the senior citizens rate of 75 cents and sat at great distances from one another in the orchestra, under the peeling ceiling.

The other 22 were gay and

clustered in the loges. Those among them who didn't qualify for senior citizens' rates had to pay \$1.50 to get in, amortizing out at 25 cents per hour of show-time.

When bingo time came,

manager Dick Wason scrunched up by the screen with his paraphernalia, and within 20 minutes disposed of \$35 in 12 prizes from \$1 to \$50, attracting zero enthusiasm.

Asked for their thoughts

about the impending doom of the Strand and the last theatrical bingo game in town, 11 of the 12 lucky winners said "No comment," "Get lost," and so forth.

The 12th, an overwhelmed \$1 winner named Nestor Tula-bol, said he hadn't a thought about the theater, but he was very happy because it was his birthday.

The manager lobby popcorn salesperson and ticket seller said the clients were probably publicity-shy but would adjust to the Strand's loss, since the Embassy next door shows triple-bills with a game called Ten-o-Win.

They also agreed that the Strand will be remembered, if at all, for the unruly patron last year who socked the previous manager right after bingo. The manager died, but the coroner blamed a heart condition.

Yesterday on the phone, an officer of the Strand's departing lessee, West Side-Valley Theatres, said the location just doesn't seem to attract paying throngs, bingo or no bingo.

At Milton Meyer & Co., which has the Strand back on the market, property manager Alan Magins said, "We've said it before and I'll say it again — we like to think Market street is going to turn around...."

A LITTLE

Retrospection



by Paul W. Lovinger

Sights of San Francisco

The \$24½-million beautification of Market Street proceeds to an advanced stage. A \$2 million City contract was awarded Friday for the final sidewalk work and reconstruction of the lower end of Market.

Homer J. Olsen Inc. is to widen sidewalks and lay bricks (Steuart to Fremont and a bit beyond First); put in trees; plumbing, and fixtures; rebuild the street; build plazas at California and Annie Streets; etc. Work will start in several weeks.

Meanwhile we take a look one morning at a piece of Market beautified earlier (1972-75), Fifth to Seventh, south side. We find, amidst the beauty, a few little blemishes:

- Thousands of gum wads squashed on the bricks, trash around 90 trees, dog messes underfoot, and litter, litter everywhere.
- Irrigation water spurting up through a tree grate and spilling on the sidewalk.
- Traces of three trees and a bicycle rack (\$1,900) wrecked by vehicles in three separate accidents, and a vandalized grate partially boarded over.
- A \$25,000 shelter dented, and bronze of shelters and trash cans (\$950 each) partly turned green by the work of canines.
- Dark smears over granite benches (\$1,600), on which occasionally vendors display merchandise and the infantile-minded scribble.
- Fliers, stickers, and fragments thereof

stuck on poles and furniture.

- Trash cans open and overflowing with garbage.

Ah! Here comes a City street cleaning truck with two garbagemen plus a driver. They're unloading a can . . . but they leave it ringed by papers, bags, and a rotten lemon. . . . Now they're doing the next can . . . and one spills part of its contents on the street. But he's picking up some pieces. . . . leaving papers, butts, a banana peck, and part of a bun.

At least now the cans are — well, sort of empty and sort of closed.



A LITTLE

Retrosession



by Paul W. Lovinger



The Bear Facts

A tale of a moving monument

"Two non-operative fountains on the side are formed of bronze horses' skulls," says the Art Commission's book, "A Survey of Art-Work in the City and County of San Francisco" (1953 and 1973), referring to Douglas Tilden's 1897 monument to Californian statehood. Moved to Market, Montgomery and Post Streets last Jan. 5-7, it will be rededicated in a ceremony there at noon on Wednesday, April 27.

Sculptor Spero Anargyros has a different view as to the species represented: "They're bears . . . Water will come out of the bears' mouths" (when and if conditions permit the water to be turned on). He had the job of re-sculpting them, along with four rattlesnakes and an octopus.

Sources differ further on the zoological or hydraulic details of the twice-moved monument. It has changed a bit since '97. For one thing, it shrank a couple of feet lately.

The Phelan Fountain — also known as the Admission Fountain, the Native Sons Monument etc. — now measures about 33 feet in height, including a granite column atop which History, represented by a winged damsel standing on a globe, displays an open book inscribed "Sept. 9, 1850." Armed with a pistol and shouldering a pick, a Young Miner below unfurls a flag and appears to be shouting the news. The figures are bronze.

The monumental fountain, a \$25,000 gift to the City from Mayor James D. Phelan, was dedicated to the Native Sons of the Golden West — who will participate in the forthcoming rededication ceremony — to commemorate California's admission to the Union, as a carved inscription confirms.

★ ★ ★

Erected in the intersection of Market, Mason and Turk Streets, the memorial remained there for 51 years until traffic concerns prompted its removal to Golden Gate Park in 1948. The Native Sons and others lobbied successfully to return it to Market.

The now-disbanded Joint Venture Architects, being consulted on the redesign of Market Street, recommended a site near the Market-Montgomery-Post intersection; but the final spot is closer to the street. (As I stood gazing up at the statues, a passing bus had to honk for me.) The City's ultimate decision was influenced by Muni, contemplating a future bus lane.

The architects proposed also — and the City approved — the elimination of three steps surrounding the base. They feared that pedestrians would trip on the bottom step and, moreover, thought that the steps had not been there originally, being of concrete while the rest was granite. However, early photos show the steps clearly. (The 1948 contractor poured new steps in the park, but he forgets what existed earlier.)

Elio Benvenuto, director of the Art Commission's art program and himself a sculptor, had recommended redoing the steps in granite. "When you cut the steps, you cut some of the gracious lines of the monument," he says. "I have done restoration in Italy. You would not think of chopping up works of art. It's taboo. . . . If it doesn't fit, make a new one."

Last year the City gave Homer J. Olsen Inc. the contract for the relocation. Weighing about 20 tons, the monument was moved in two parts with a 35-ton crane of subcontractor Sheedy Drayage Co. Olsen poured a concrete foundation, three feet deep and 10 feet square, reinforcing the monument with steel cable to satisfy earthquake requirements (although the mon. did all right in '66). The cost to the City was \$46,000, including \$1,800 for the sculpture. For the first moving, in '48, contractor Adam Arras recalls receiving \$12,000 to \$14,000.

★ ★ ★

During the GG Park era, someone filched



one or both bear heads plus a portion of an octopus. After the contract was let, a search was made but neither head could be found. So Anargyros — who, among many spectacular works, had resculpted the giant figures on the Palace of Fine Arts, 1965-66, was commissioned by Olsen to redo the missing animals.

Researching at the California Historical Society library, the sculptor said, he found inadequate pictures and contradictory descriptions of the fountain, mentioning both "bear heads" and "bear skulls," each with two rattlesnakes around it. "I had a discussion

with the powers that be and they said, 'The last ones we saw were bear heads — make bear heads.' . . . I got pictures of bears, just to be sure, and rattlesnakes I know. . . . We know what the size was because there was an outline left on the granite. What I did was go out and make a tracing of the outline. . . . There was one complete octopus and a half of an octopus. . . . I was able to make a mold from the existing one to match the other one. . . . The City approved of it, and we had it cast in plaster and then cast in bronze."

The bruin represented is a California brown

bear, though it's green, as are the octopuses. Anargyros treated the bronze chemically so it would match the existing parts, which were "made green to begin with." The photo here shows him with the plaster cast in front of his studio (which he rents from his ex-wife) on Clay, an appropriate street for a sculptor.

Some sources would describe one "bear skull" (1897) or three "buffalo skulls" (1893). Tilden himself, according to San Francisco Municipal Reports, 1896-1897, described two bear "skulls," which, with the entwined snakes, "symbolize the Sierra with the atten-

dant dangers of the wild Western life." Each skull held a handle between its teeth. "A pull of the handle releases the water and it spouts out of the head of the snakes." Two cups, carved with buffaloes, were attached to each skull, for drinking.

* * *

Mildred Albronda of San Francisco, who has written a biography of Tilden (unpublished), is satisfied with the bears but thinks "the octopus just seems out of character with the whole thing." Sources are silent about these

octopods (at the bottom), which seem to be absent from the old photos.

Tilden, 1860-1935, was a deaf-mute sculptor of San Francisco who did two other monuments you can see on Market — the Mechanics at Battery and the California Volunteers (Spanish-American War) at Dolores — and two statues in Golden Gate Park: the Baseball Player and Junipero Serra.

In a brief, simple ceremony on Sunday, Sept. 5, 1897, the Pheasant Fountain was unveiled, and "thousands of hands were clapped," said one of three City dailies covering the event. Tilden

was introduced and people called for a speech. They were informed he was literally speechless. A little later at a luncheon, a statement of his was read in which he predicted that San Francisco would be to America what Florence was to Italy.

The winged figure on top was said to have been molded, except for the wings, by Tilden's wife, also deaf (who later divorced him). That Art Com mission book describes it as an "over life size figure of an angel." This we cannot dispute, for who really knows how large a live angel is?



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A Brainy Fountain Is Dedicated

Computer Runs It

By Peter Stark

Like a spring flower—over a high a dozen sturdy men fuss each day — San Francisco's ninth known city-operated public fountain is slowly unfolding on the Market street side of United Nations Plaza.

Yesterday, the United Nations Fountain, near the convergence of Fulton and Leavenworth streets, was dedicated on the U.N.'s 22nd anniversary) with some impromptu oratory and rousing brass cadences hurled into the noon skies by the U.S. Navy Band.

Trough not scheduled to accept water until July, this is no ordinary fountain, to be sure.

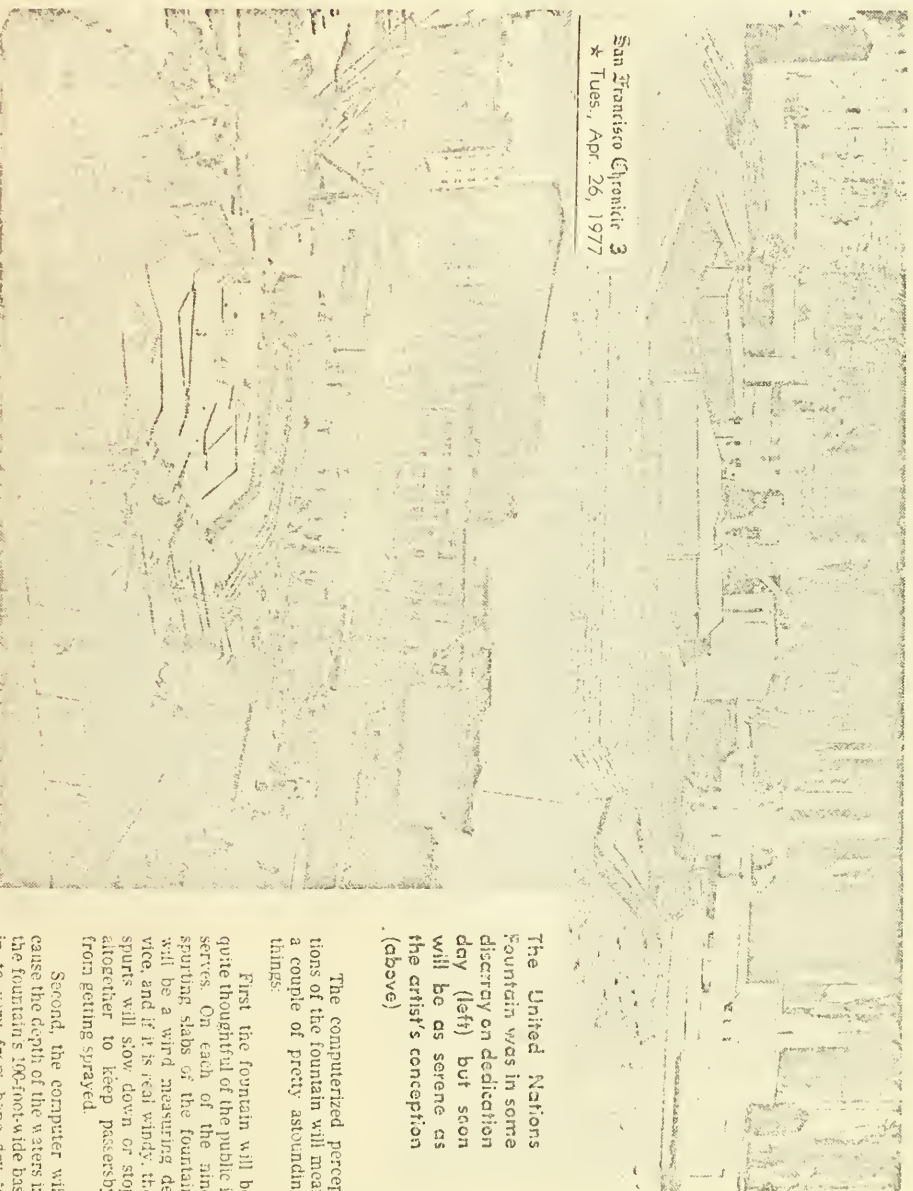
Built at a cost of \$1.2 million, the fountain design includes spurring slabs of granite and the ultimate wizardry in modern plumbing. It will be run by computer.

Deep in the bowels of Market street, there is a large concrete catacomb in which an electronic console is located, plus a giant interlocking system of pipes, pumps, meters and valves.

Through these will come water sucked from underground creeks and tributaries that were discovered while construction men were excavating.

Thus, in this period of drought, the imposing United Nations Fountain will make no demands on the San Francisco

San Francisco Chronicle 3
* Tues., Apr. 26, 1977



Water Department.

"We have tapped an underground river—and that's very good news indeed. Just one more facet of this great monument we are proudly dedicating today," said Thomas Mellon, the city's retired chief administrator.

five officer.

Among the other speakers, were Gladys H. Penney, chairwoman of United Nations organizations in San Francisco, and Homer Olson, president of the construction company bearing his name) which is building the

fountain.

In addition, a letter written by U.N. Ambassador Andrew H. Young was read, in which he called the fountain a "tribute to the U.N.'s goals of seeking peaceful resolutions to international rivalries."

The United Nations Fountain was in some disarray on dedication day (left) but soon will be as serene as the artist's conception (above)

The computerized perceptions of the fountain will mean a couple of pretty astounding things.

First the fountain will be quite thoughtful of the public it serves. On each of the nine spurring slabs of the fountain will be a wind measuring device, and if it is real windy, the spurts will slow down or stop altogether to keep passersby from getting sprayed.

Second, the computer will cause the depth of the waters in the fountain's 100-foot-wide basin to vary from bone dry to eight feet.

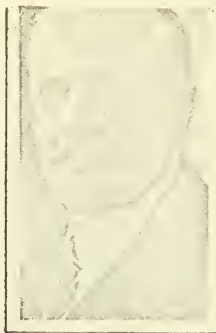
This later depth is rather much as fountains go, and may lead to such shenanigans as swimming or diving if it were not that the computer could put the plug at almost any moment.

Carnival on Market Street

Down at The Five And Dime

Story by Joseph Torchia

Photos by Gary Fong



Frank Woolworth

It's a few minutes before 8 p.m. Sat., Feb. 22, 1879. Frank Woolworth is nervous. He has a pregnant wife at home and an idea in his head. He stands in the center of his small shop in Utica, N.Y. — the shop he has cleaned and scrubbed himself. It measures only 13 by 20 feet and he has not yet paid the rent — not to mention the \$315.41 he borrowed to stock the store. He takes a deep breath. His eyes bounce from the purses to the egg whips to the animal soap to his pocket watch. Only one minute to go. For 8 p.m. is the magic hour — the time a man collects his paycheck and folks all over America shop till midnight. But tonight will be different. Tonight they will discover something they've never seen before: THE GREAT FIVE CENT STORE. That's what the sign outside says. Frank Woolworth splurged \$3 on that sign, and he has good reason to be nervous as he combs his already-combed hair and unlatches the front door...

Outside, the sidewalks are frantic and the trolleys are jammed and the cable cars are revolving and the tourists are waiting and one man is shouting: "WE ARE GHOSTS! WE ARE INVISIBLE! WE ARE NOTHING WITH OUT JESUS!" Another man strums his guitar as somebody else sings about the sunshine and a woman yells "HOT PRETZELS!" A little kid shouts "MOMMY, I WANT A BALLOON!" and somebody else says, "Hey buddy, ya got some spare change?" A nearby window carries a happy sign announcing "SPRING ARRIVES... AT WOOLWORTH."

"MY GOD!" shouts a baffled tourist with a British accent and a Karl Malden nose. "I can't believe it! They have Woolworths in America too!"

It's a few minutes before 5 p.m. Fri. April 15, 1977 — 98 years after young Frank Woolworth first opened his doors and took in an even \$9 — and this Woolworth is the largest of the 5503 retail Woolworth stores in the U.S., Canada, Great Britain, West Germany, Mexico, Spain, Puerto Rico and the U.S. Virgin Islands.

Swarms of shoppers pour through the entrance on Market street, or Powell street, or Ellis street — making their way into a Friday afternoon frenzy of ringing cash registers, clanging dishes, sizzling hot dogs and floating dumbwaiters that magically appears from the basement with trays of chicken or donuts or pizza or bread.

Like soldiers the shoppers march past the Dippity-Do, the L'Oreal, the Herbal Essence and Afro-Sheen and Maybelline. Like detectives they inspect the piles of yarns and fabrics and books and shoes and wigs and bras and watches and hamsters and TVs — and a huge poster of Farrah Fawcett-Majors, who seems to be smiling at a nearby nun buying three pair of nylon stockings for \$1.

All around signs pop up like toast, screaming WHACKY SHIRTS! or FABULOUS FABRICS! or FROZEN YOGURT! or KEYS MADE or CHECKS CASHED or FREE ENGRAVING or GOLD RUSH GRILL.

Every week this one store sells more than 6500 hot dogs, 2500 hamburgers, 6000 pieces of pizza and 7200 pieces of fried chicken. Every month it uses over ten tons of flour to bake more than 5000 dozen donuts and other pastries. Last year it sold over 140,000 pounds of candy and \$39,000 worth of cashew nuts alone.

And all of this is just a drop in the corporate Woolworth bucket, which exceeded \$5 billion in consolidated sales last year.

"LOOK AT THIS PLACE!" shrieks one woman, trying to make herself heard over the roar of her 7-year-old son, who is crying furiously because he can't have a Planet of the Apes Snap Together All Plastic Hobby Kit.

"This store isn't just a store," she says. "It's a bakery and a pharmacy and a hardware store and a clothing store and a pet store and a plant shop and heaven knows how many restaurants! I can have my watch repaired and my shoes fixed while I pay my PG&E bill and shop for just about anything I need for my home and my children and my husband and the

guppies. That's why I come here. And if that isn't reason enough, I'll give you a few more."

Another shopper, a woman who is "over 65" and sitting at the lunch counter with her daughter, who is "over 45," says she has a different reason.

"Sure, a lot of things are cheaper here — and that's part of it," she says. "But it's more than just that. It's... I don't know... It's something I grew up with, you know what I mean? It's not just another store — it's the Five and Dime! It's the place I depended on during the war and during those long years I was raising my family. And now that my husband's dead — well, it's still here. You know what I mean?... It's part of me. It's part of America! Call it what you want, but it will always be the Five and Dime."

"The Five and Dime?" says another customer, a man buying a pair of eyeglasses for \$6.49. "There's damn little left for a dime anymore. Hell, you can't even get much for a dollar!"

It's a few minutes before 7:30 p.m. Thursday, April 24, 1913. A moonless night. Frank Woolworth sits amid a crowd of 800 prominent writers, scientists and politicians, staring out the window of a building that rises

792 feet above the pavement of New York. All over the city thousands of eyes are staring at that building, waiting for the magic moment when Woodrow Wilson, the newly inaugurated President of the United States, will push a button in Washington, D.C., and spark 80,000 electric light bulbs in New York, setting aglow the world's tallest building, the highest habitable structure ever built by man: The Woolworth Building. For Frank Woolworth, president of the Woolworth Corp. (which is now about to open its 700th store), this is the proudest moment of his 61 years. For this cloud-kissing skyscraper, this "cathedral of commerce" which is paid for in full, is entirely his. It was erected on nickels and dimes — a Niagara of nickels and dimes — and, as one newspaper put it, "by his grit and his faith in homely things and homely people."

PUSH" says the double doors. "DOWN" says the escalator. "TO BAIT" says the arrow. "GOOD MORNING" says the menu. "ICE COLD" says the Sprite machine. "YOUR WEIGHT AND HOROSCOPE" says the scale. "CASHIER" "CASHIER" "CASHIER" "CASHIER" say the hot pink arrows shooting everywhere.

"SHOPPERS, MAY I HAVE YOUR ATTENTION PLEASE?" says the loudspeaker. "WE'VE MADE A SPECIAL PURCHASE OF ASSORTED CHOCOLATES FROM ENGLAND... IMAGINE! ENGLISH QUALITY CHOCOLATES ONLY 99c A FULL POUND! GET THEM RIGHT NOW IN OUR CANDY DEPARTMENT!"

"THREE!" shouts a saleslady, calling out her register number. "SIX!" shouts another, who needs a check approved. "FOUR!" shouts a third, calling for her floor supervisor. "BINGO!" yells a customer who's holding a bottle of Lavis, waiting his turn at the cash register.

"SHOPPERS, MAY I HAVE YOUR ATTENTION PLEASE? JUST ARRIVED: OVER 1000 WATCHES FROM SWITZERLAND... ONLY \$10.99!... LOCATED NEAR THE DOWN ESCALATOR ON THE MAIN SALES FLOOR..."

"FABULOUS FABRICS — 99c A YARD" says the blue and white and orange and yellow sign. "Ladies, PLEASE! YOU'LL HAVE TO WAIT!" says the saleslady beneath it, the woman in the turquoise smock emptying a huge box of fresh fabrics. But the 23 women ignore her, pushing closer, surrounding her, engulfing her, pulling fabrics right out of the box, right out of her hand. The saleslady takes a huge breath and shrieks: "WAHHHHHHHHH!" The women are stunned. But not for long. They dig into the box with renewed fury, one of them knocking the head of a nearby mannequin on to the floor, another elbowing the saleslady in the ribs as she screams helplessly, almost in tears: "MR. HUNT, PLEASE HELP ME!"

But her supervisor is not around and the only response she gets comes from the loudspeaker: "SHOPPERS, MAY I HAVE YOUR ATTENTION PLEASE..."



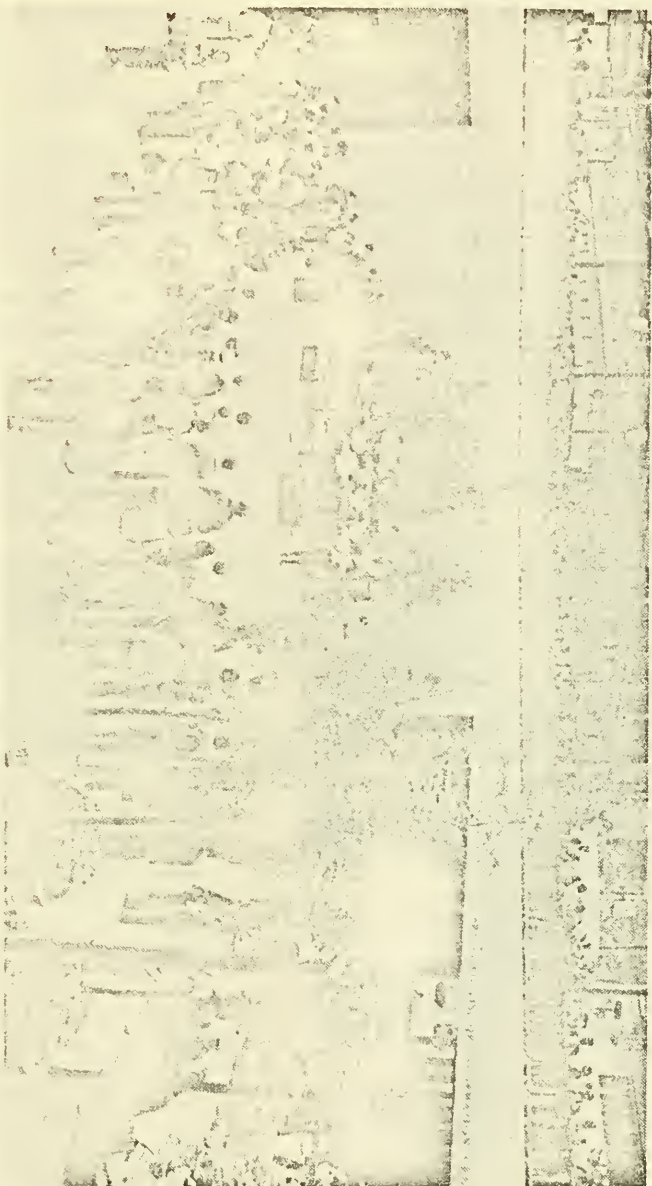
Tribune photos by LONNIE WILSON



Jazz Break

Happy members of Wave Length, an 18-piece U.S. Navy jazz band, fill San Francisco's Hallidie Plaza with music as the "People in Plazas" program of free noon concerts starts on the bricks at Powell and Market streets. Sailor Phyllis Holland (above) accompanies her singing on the tambourine, band leader Dave Rincon (upper right) seems pleased at the sounds and singer Ed Posey (right) belts a few bars. Weather permitting, the concerts will run 12-1 p.m. Wednesdays, Thursdays and Fri-

Playing the Plaza



Free summer concerts began yesterday in Hallie Plaza at Powell and Market streets. An 18-piece Navy jazz band from Treasure Island — Wave Length — was the first to perform. Planned for every Wednesday, Thursday and Friday, the concerts will offer the

Original Golden Pheasant Band with music of the '30s today at noon and the Mardi Gras Express playing Dixieland at noon tomorrow. The Market Street Project is sponsor of the event, to entertain the 100,000 people in the area daily.

By Susan Luther

A new image for Market Street

By Sharon deZordo

MAY I have your attention, please! **ATTENTION, PLEASE!**

Beginning next Wednesday and through September, a new musical image will be brought to Market Street. Yes, my friends. A new image for Market Street. It is free, high class music.

You will be able to beat your feet to the best on Market Street.

"Syn-co-pa-thyun. Raa-ra-da-da-da."

Come to Hallidie Plaza at Powell and Market Streets and listen to the free noon time concerts on Wednesdays, Thursdays and Fridays. We will be featuring three alternating Navy bands from Treasure Island.

They are "Ocean Express," a rock band; "Show Boat West," featuring songs from musicals, and "Wave Length," a jazz band.

"I write the songs that make the whole world sing..."

There will be other musical groups and entertainers, not only at Hallidie Plaza, but at many other locations on Market Street. All this is part of the "People in Plazas" program of the Market Street Development Project to promote our street, and our City.

The program has the support of Police Chief Charles R. Gann, because during these programs the number of crime incidents have been reduced dramatically. It has the support of Mayor George R. Moscone because it enhances the image of The City around the country.

Chief Administrative Officer Roger Boas has also expressed support because our program is aimed at attracting people downtown to see the new Market Street and make it a fun and exciting place to visit and shop.

Local 6 of the Musicians Union is playing its role and a number of name bands have performed for the public at the Embarcadero Plaza.

Through our friend, Francis J. Sitek of Standard Oil Co., we made a contact with Bert Whelan and

Eleanor Berton of "Chevron U.S.A." They have started the ball rolling with a generous financial contribution to provide entertainment, again working with Local 6 and its program.

"Market Street is alive with the sound of music."

Everyday at noon at Crocker Plaza at Montgomery Street you can sit on the steps in a pleasant atmosphere and enjoy the sounds of music. All this activity comes about through the encouragement of Sherman Eubanks of the Crocker Land Company.

You will also find public entertainment at the Crown Zellerbach Plaza, as well as a pleasant spot for lunch and enjoying the view.

Citizens Savings and Loan is doing its share in helping this musical entertainment and "People in Plazas" program. As a matter of fact, it was their Casey MacKenzie who first brought this idea to our board meeting more than a year ago. We took it up with great enthusiasm.

Sharon deZordo is assistant director of the Market Street Development Project and coordinator of its "People in Plazas" program.



Last year, we featured the Stanford and University of California bands at Hallidie Plaza to promote the "Big Game." We also had entertainment by the Lowell High School band, Toad the Mime, Juggler Ray Jason and many others.

Manager Don DePorter of the Hyatt Regency Hotel at the foot of Market Street is doing his share with a "big band" sound for tea dancing every Friday in the lobby. And there are Saturday jazz concerts from one p.m. to four p.m. — all free to the public.

All forms of musical entertainment will be featured at the One Market Plaza Building at the foot of Market Street. They will have free noon concerts each Tuesday in their spectacular Galleria. It will match anything you have ever seen, or heard, when you stand in the center of this beautiful lobby and listen.

Embarcadero center No. Three is doing its share with noon time parties each Thursday on the podium level. Carol Keslar Hayes reports it is sponsored by the restaurant with the unique name of "Crisis Hopkins," owned by the "Eat Your Heart Out" corporation.

All of this shows that Market Street is beginning to develop another image, a positive one that will give people a sense of pride in their downtown area.

San Francisco is not alone in such kind of public activity on the main stem. Other cities like Chicago, Seattle, Washington, D.C., and Minneapolis are enjoying the benefits of continuous promotional activity in their downtown area.

But, it is still San Francisco that has the color and appeal of the "City That Knows How." We here on Market Street are proving it again with all this public musical entertainment.

Even the successful move of the Civic Light Opera to the Orpheum Theater on Market Street can be said to be a part of the musical revival of the street.

"There is no business like show business on Market Street... that I know..."

But all this is nothing new. One of the glories of Market Street of yesterday was the concerts by Louisa Tetrazini at Market and Kearney streets, the spot now marked by Lotta's fountain. The modern music is different but does have its place and it is Market Street.

Other voices / The Examiner's open forum for your views on all issues

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San Francisco Chronicle

THE VOICE OF THE WEST

Music and Light In Hallidie Plaza

HALLIDIE PLAZA, which because of its many seamy denizens has turned into a latter-day gin lane and thieves market, stands badly in need of some kind of uplift. So it raises the spirits to hear the sprightly suggestion of Sharon DeZordo, assistant director of the Market Street Development Project, that some of the city's better street entertainers be brought in for regular performances.

This taps an untried and seemingly formidable resource — the flair and talent of our roving artists. If anyone can pierce Hallidie's fog of degradation and defeat, it should be these mimes, musicians, circus performers and puppeteers.

They will be depending on cash contributions, so we hope the artists strike a responsive chord and the pickings aren't slim. A little lightness and music could do wonders for Hallidie. It certainly can't hurt.

THE EMPORIUM MARKS NEW ERA

The story of The Emporium is a colorful chapter in the history of San Francisco. One of the oldest retailing establishments in San Francisco, it dates back to the Golden Rule Bazaar, a firm founded by the Davis Brothers during the Gold Rush era. Located at the corner of Kearney between California and Pine, the Bazaar was the outstanding feature of San Francisco, both in size and reputation by 1896. During that same year The Emporium, a skyscraper of seven stories, was built on its present site, formerly the location of St. Ignatius College.

The Emporium was the first department store on the Pacific Coast with all departments leased. Only the first and second floors were used as offices and the Supreme Court of the State of California, in fact, had its quarters on the upper floor.

The Emporium merged with the Gold Rule Bazaar in 1897, a merger which saw the Golden Rule move "lock, stock and barrel" into The Emporium on Market Street.

In 1906, The Emporium was destroyed by the Great Earthquake and Fire. Only the front walls and doors of the store remained. All records of customer transactions were lost presenting a real problem of collecting money due. The Emporium then advertised in newspapers inviting customers to pay what they owed. Then management sat back and waited. It is a real tribute to the store and to the loyalty of its customers that most voluntarily paid their bills and very little money was lost through uncollected accounts.

In two years a new and finer building was constructed on the same site. When the doors opened on Oct. 1, 1908, they were the same doors which had withstood terrible Quake. The Emporium invited San Francisco to "come through the portals of the past into the store of the future." With its magnificent dome, grand stairway, wide galleries, circular bandstand and glass-enclosed roof garden, The Emporium became a popular social center as well as a prosperous retail establishment.

In two years a new and finer building was constructed on the land, built a new building for expanded merchandising, and opened at its present site.

April 12, 1950, marked the beginning of a new era of expansion for The Emporium as ground was broken for the first Big "E" suburban store.

When the store opened at Stonestown in 1952 it was the first branch of a major San Francisco department store to open outside of downtown San Francisco. The first manager of the store at Stonestown was Robert G. Wilhelm, now serving as Executive Vice President of Carter, Hawley, Hale Stores, Inc.

Now, 25 years after its pioneer opening at Stonestown, The Emporium offers to its customers the convenience of 10 suburban stores and the famous historic store downtown continues to attract customers from all over the Bay Area.

Terror for Street Preacher

By George Snyder

"Pray to Jesus..." shouted the intense, young, Halldie Plaza preacher to the uneven rows of tourists lined up yesterday at the cable car turn-around.

Then he dropped his voice to talk about the stabbing Sunday afternoon of a colleague, William Young, not ten yards away.

"Brother Young has a heart of gold," said Michael Gerry, one of three preachers, including Young and a Chinese man known only as "Brother Harry," who regularly use the plaza area to exhort passersby and tourists to "come to Christ."

Young, 45, a Richmond resident and part-time preacher, lay in "stable condition" yesterday at San Francisco General Hospital, recuperating from surgery and the three or four abdominal stab wounds he suffered Sunday afternoon when he was attacked by a man wielding a six-inch-long knife.

His alleged assailant, identified by police as 32-year-old Raymond Lumpkin — he has yet to give police an address — is in custody on charges of attempted murder.

Police Inspector Rodney Williams said that Young is a Richmond businessman who has come to the cable car turntable at Powell and Market streets on weekends for several years to preach the Gospel. (Police declined to state the nature of Young's business or his Richmond address.)

Young customarily conducted his weekend ministry from a step-ladder near the head of the cable car line.

Young, Gerry and "Brother Harry" all were in the plaza shortly before 4 p.m. Sunday. "Brother Harry" was preaching, Gerry recalled.

"A wino came up to Brother Harry to harass him. Brother Young admonished the wino. Filthy language ensued and the wino was pushing Brother Young in the chest with his finger.

"Brother Young said, 'Don't do that ... Don't do that.' The wino had a wine bottle.

"Then Brother Harry kept asking for the man's wine bottle. He wanted to take the man's bottle away. Suddenly the wino jumped back. And he whipped out a knife.

"I yelled, 'Have mercy, have mercy, but the wino didn't hear ... He hit Brother Young in the stomach with his long knife. Then he hit him another time, and another time and another time."

Gerry shook his head.

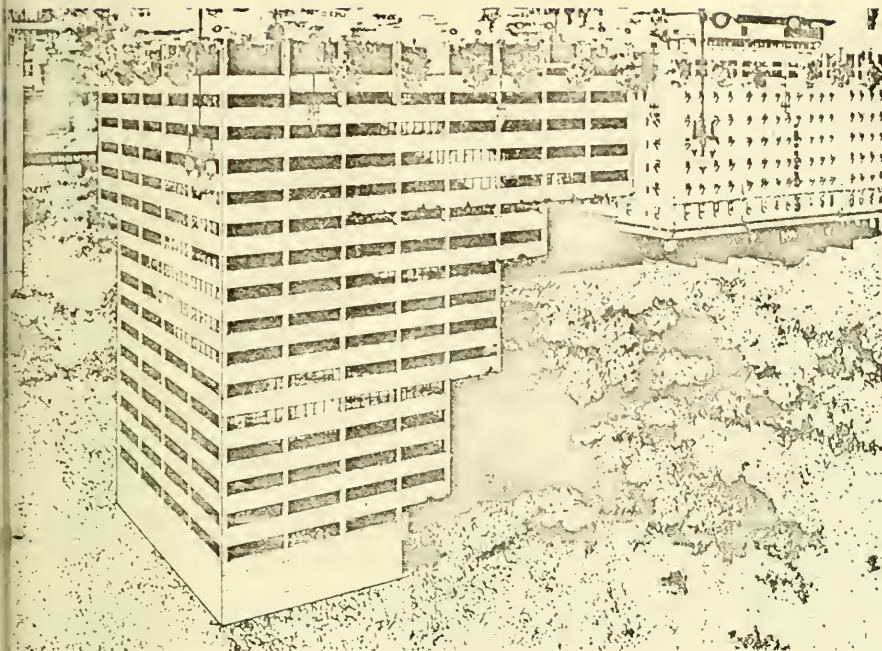
"After being stabbed four times Brother Young took the knife out of the man's hand. Then he slumped down."

"I talked to Brother Young, brother, not more than a while ago. He told me, 'Don't let them stop you from preaching.'"

"We have problems with people with drugs and alcohol and other sicknesses. But we will keep on preaching the word. We're only trying to reach souls. That's all we're trying to do."

**STATE
COMPENSATION
INSURANCE
FUND**

*The Board of Directors and Executive Committee
of the
State Compensation Insurance Fund
cordially invite you
to join us for refreshments and a tour
of our new home office building
at 1275 Market Street, San Francisco, California,
on Friday, the twelfth of August,
nineteen hundred seventy seven,
from two to five o'clock p.m.
Reception will be in the
second floor conference room adjoining the cafeteria.*



RETURN TO MARKET STREET

The State Compensation Insurance Fund's headquarters has returned to Market Street after a forty-five year absence from this historically famous boulevard.

In 1914, the State Fund opened its doors for business in the Underwood Building at 525 Market Street and remained at that location until 1923, when its headquarters were moved to the old State building at 350 McAllister Street. In 1932, the State Fund moved across the street to 450 McAllister Street and remained there until 1960 when it relocated into a newly-constructed facility at 525 Golden Gate Avenue.

Our return to Market Street is occasioned by the expanding operational support requirements of our nineteen full-service district offices. The needs of our 110,000 policyholders and their employees have become increasingly varied and complex over recent years. Our new and larger headquarters will allow us to respond to these needs with a continuing high standard of effectiveness.

The State Fund is proud, not only to retain its home office location in San Francisco, but to be an integral part of a revitalized and flourishing Market Street.



Hallidie Plaza -- Is It The City's Achilles Heel?

By PATRICIA THOMPSON
Commercial News Staff

City officials and the police department have, in recent months, paid a great deal of attention to the intersection of Powell and Market streets, Hallidie Plaza, which has been increasingly plagued by panhandlers, bums, drunks and "undesirables."

Hallidie Plaza has been making headlines as a prototype of the deteriorating city. Reports have been cited about the increasing crime rate and the subsequent loss of tourist dollars.

But there is at least one group that does not agree that Hallidie Plaza is the Achilles heel of San Francisco, and is trying to counter some of the negative reports about the area.

According to Bernard Averbuch, executive director of the Market Street Development Project, "There has been an unfair and incomplete picture" painted of the plaza area. Hallidie is "not that bad."

The project was created in 1954 as part of the \$24.5 million Market Street Surface Renovation Bond Issue to promote Market

Street and act as a liaison between MUNI, BART, and the street's business and property owners.

Now one of the biggest stumbling blocks for the project is not Hallidie's drunks and beggars, but all the negative publicity stemming from that area.

What makes it worse, Averbuch said, is that the bad publicity was coming from Market Street business persons themselves. "It's self-destructive publicity," he said. "It's a joint venture by many persons, each trying to get more publicity."

"Tourists get off the cable car at Market, remember what they have read about it, and get back on the trolley to Fisherman's Wharf to do their shopping and sightseeing," said Sharon deZordo, assistant director of the project.

The project works very closely with the police department. In fact, when Chief of Police Charles Gain met with business representatives last week, a good part of the discussion centered on his plea for them not to complain to the press but to the project first, according to Averbuch.

In spite of the complaints, there has been "no sign of business leaving," de Zordo said.

"We know there is a problem," Averbuch said. "We don't have a set solution, we are trying anything."

One of the ideas the project has just tried is the placement of 18 trees in Hallidie Plaza. According to deZordo, who spearheaded the action, "This was the first step in establishing a set pattern of displays which will become a natural part of the plaza."

But tree planting is not all that is in store for Hallidie Plaza. Because Hallidie has high tourist traffic, it is a natural for the series of weekday events the project is working on bringing there, deZor-

do said. The efforts are in conjunction with the business community, the Neighborhood Arts Program, and street musicians and entertainers. Concerts and displays will be scheduled between noon and 2 p.m. each day. DeZordo also said that the project is interested in bringing legitimate theatre to Market Street.

Hallidie Plaza is "a sociology textbook," Averbuch said. "It is one of the greatest places to see the world of humanity."

When asked what attracts the undesirables to Hallidie, he said, "I would have to be a psychologist or philosopher to explain it." Yet Hallidie is not unlike the downtown section of every other major city, according to deZordo - or other parts of this city. "One could ask what attracts the prostitutes to Union Street," she said.

Despite all the bad publicity, positive things are in the making for Hallidie Plaza. "All the rhetoric and statistics are meaningless unless people come and see for themselves," Averbuch said. "In time, Hallidie Plaza along with other places on Market Street like Embarcadero Center, will be one of the most exciting and interesting places in the world - one of the great marvels of tourism."

The Pleasures and Perils Of Life in Hallidie Plaza

By Michael Taylor

Hallidie Plaza — a modern open-air pit of concrete and brick, flowing up into the century-old ambience of the Powell street cable car terminus — is fast becoming a small island of controversy in San Francisco.

Like its tenant, the Powell street BART station, the plaza started off smoothly enough when the Art Commission approved plans for it nearly five years ago.

But, again like BART, nobody had really reckoned with the fact that things change over the years — plans sometimes go awry, and a bright shiny plaza may not attract

the wholesome throngs of visitors the city fathers and mothers envisioned years ago.

The \$25 million plaza, part of the \$34 million Market street beautification project, was dedicated in March, 1973, and since then it has made its own contribution to the problems of San Francisco's major thoroughfare.

The problem, to simplify it, begins with the fact that the merchants along Market street and around the Fifth and Market area of Hallidie Plaza, want to put on a respectable image.

But the way San Francisco's social and economic layers are

located puts a damper on this.

On one side of Market street is the grimy Tenderloin and on the other is the seedy South of Market area.

And in the middle is Hallidie Plaza, a natural spa for the residents of these areas to bask in the sun, have a few drinks (from paper-bagged cans or bottles, of course) and, in general, take advantage of a small park, set down in the middle of the city.

Up until about a month ago, the plaza was the site of numerous drinking bouts and occasional purse snatchers, and a dumping ground for picky thieves who would discard what they didn't like from their shoplifting in the downtown department stores.

Then the downtown merchants started leaning on the city government and, in the words of one police officer who is familiar with the scene, "the squeaky wheel got the grease."

Two policemen from Southern Station were detailed to a walking beat between Fourth and Eighth streets, checking in at Hallidie Plaza every hour or so, and last week eight more officers from the Crime Specific Task Force were added to the beat.

The result, in the words of one longtime visitor to Hallidie Plaza, has been a "cleaning up of the bums and whores. It's a good place to come now."

"Yeah, it's much nicer now," Pat Cronan said the other day.

Cronan, 77, is the secretary of a club known as the Powell-Market Cowboys.

"We're retired men from all walks of life," he said, "and, well, we've been dropping off. I don't think we've got more than 50 to 60 guys left now."

The Cowboys gather informal

PAT CRONAN (left) AND FRIENDS AT HALLIDIE PLAZA
Members of the Powell-Market Cowboys like to sit there

ly nearly every day and sit at the top of the plaza on comfortable wooden benches, in the lee of the Bank of America's 1 Powell street branch.

They sit there so they can watch the people who wander all over the plaza. On the side nearest Market street, passengers waiting for Municipal Railway buses and trolleys take a few minutes to browse through the wares of the street vendors.

They sit there so they can see the BART passengers scurrying up and down the escalators, past the lines of tourists waiting for the cable cars.

And they make a point of sitting up on ground level, rather than deep in the plaza's pit, for a more unsettling reason.

Despite the increased police patrols, there are always those citizens who feel they must urinate over the plaza's terraces and down the bank onto the heads of those who sit in the plaza below. If that weren't disconcerting enough, there is still the occasional wine bottle or beer can that is thrown down onto the plaza's brick floor.

Life in Hallidie Plaza is a mixture of lazy sunny basking amid the frenetic rush of commuters, heading for the BART trains.

The latter rarely pause — "I've got to catch my train, uh, maybe I can talk to you some other day," one harried commuter said — and perhaps the best evaluation comes from those who simply sit there day in and day out.

"I just come here to kill time," Walter Johnson, 76, of Oakland, said the other day. "Guess I just kill time until it kills me."

A few benches away, Clifford Anderson, a retired 65-year-old migrant worker, puffed on a cigaret and leaned forward a bit, resting his elbows on his knees.

"It's one of the few open places in the city that I can get to," he said as he gazed around the plaza. "And since the police began hanging around, you don't get molested. I tell you, I've had 'em stand up on the edge there and piss on me. And the wine bottles! They throw the wine bottles right down in my face."

Two policemen — Ray Shaffer and Mike Lawson — passed through the plaza slowly. Shaffer stopped for a moment and played photographer, snapping off a few frames for a posed group of tourists with their camera.

"It's a big change here," Shaffer said. "I don't think I've ever seen it so clean."

Indeed, it seemed clean on the broad expanse of the plaza that lies east of the Fifth street overpass.

But on the other side of the

dimly lighted tunnel is a smaller area where, the cops say, the majority of the trouble occurs.

It is there that the occasional panhandler gets a little too rough. And it is also there that there is little sun, because the mammoth Citizens Savings building blocks it out for most of the afternoon.

Leaning on the rail above this area the other day was Norm, a man in his early 40s who lives in a hotel on Sixth street, south of Market.

"You could say I drink every day," he said, taking a sip from his 16-ounce can of Coors beer, nestled in a worn paper bag.

Norm is one of those affected by a new crackdown on drinking by the police department.

A recent amendment to the police code requires officers to order citizens not to drink alcoholic beverages on public streets.

This means, technically, one cannot have a beer with lunch in Union Square, or any of the other city parks.

The new law is aimed at the

persons like Norm who frequent the Hallidie Plaza area, according to several police sources.

And last week, Police Chief Charles Gain announced that under a new policy, effective today, persons arrested for public drunkenness for a second time during a 30-day period will be held for trial and prosecuted by the district attorney.

"Listen," Norm said, "I don't care how many times they catch me, I'm not going to stop drinking. Putting me in jail isn't going to stop the problem. I've been doing this for more than 20 years."

"They ought to spend more time looking for criminals, the guys who are out robbing people, instead of a man with a can of beer. Who am I bothering by drinking a can of beer?"

Suddenly, his roving glance stopped on the figures of two officers clear across the plaza.

Norm swiped the rest of the Coors and quickly slipped the can into the bushes of Hallidie Plaza, where it joined at least a dozen other cans and bottles, all of them in crumpled paper bags.

MEMO: PEOPLE IN PLAZAS ACTIVITIES PROGRAM

Market Street Development Project, the Mayor's Office and the City's Transit Task Force are joining together to begin programing a series of special PEOPLE IN PLAZAS activities.

We are negotiating with entertainers, musicians and artisans in an attempt to bring quality entertainment and exhibits to the Market Street plazas. This is part of MSDP's program of bringing increased people activity to Market Street and creating a positive media image.

We have been in personal contact with organizations in Washington D.C. and Minneapolis who have already started such programs and have had great success in improving the image of their plazas.

The following is the schedule of activities planned for Hallidie Plaza September 13th through 17th, 1976, from noon until 2:00 pm, along with a brief description of each performance.

Monday, September 13th: Ray Jason - Juggler
 Noel Parenti - Tap Dancer

more. . . .

Tuesday, September 14th: Jolly Wally's Wonder Follies - Variety Show
Bob Hartman - Puppeteer

Wednesday, September 15th: Medicine Ball Band - Jazz
Bay City Reds - Comedy and juggling

Thursday, September 16th: Pickle Family Circus - circus acts, clowns, etc.
Dr. H.P. Lovecraft - magician

Friday, September 17th: Toad the Mime - mime with music accompaniment

The above acts will be performing on a 15' x 15' stage provided
by the Transit Task Force.

For additional information, please contact Sharon deZordo,
362-2500.

market street

MARKET STREET

development project

SAN FRANCISCO, 94102 • 362-2500

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PEOPLE IN PLAZAS is a program to make Downtown Market Street more exciting, inviting and fun. This is a part of Market Street Project's program of bringing increased people activity to Market Street plazas, namely, United Nations, Hallidie, Mechanics, Justin Herman, Robert Frost and Mark Twain Plazas. The plazas are for use by shoppers and visitors looking for a relaxing place to rest; downtown workers on a lunch-break; senior citizens; and for artists, performers, musicians and community groups seeking to express themselves before appreciative audiences.

PEOPLE IN PLAZAS program will provide a unique and attractive setting for outdoor performances and activities - puppet shows, theater presentations, band concerts, crafts exhibits, art shows, ethnic celebrations, dance and exhibitions. All of this is designed to make the Market Street plazas even more exciting and pleasant. Everything is to be free to the public!

PEOPLE IN PLAZAS is a cooperative effort of the Market Street Project, the Mayor's Office, the City's Transit Task Force and the Art Commission.

We want you and other talented people you know to be a part of the PEOPLE IN PLAZAS activity program. Please fill out the enclosed participant questionnaire and return to use for inclusion in the participation catalogue. We look forward to hearing from you.

Sincerely,

Sharon deZordo
Program Coordinator

"PEOPLE IN PLAZAS" - HALLIDIE PLAZA

Hallidie Plaza is one of the City's most important plazas, centered in the midst of a transportation hub.

Of the 34 BART stations, Powell Street Station is one of the most heavily used, with approximately 21,500 passengers per day. During the tourist season, as many as 12,000 cable car patrons embark at Powell and Market Streets. Together with streetcars and buses bringing shoppers and business people from throughout the City, the Hallidie Plaza is highly populated and teeming with pedestrian activity.

In order to upgrade the image of Hallidie Plaza, MSDP succeeded in obtaining the donation of planter boxes for 18 additional trees; seasonal planting of flowers; vigorously promoted the use of the Benjamin H. Swig Information Center, which has resulted in 52,000 visitors since July 1976; and worked closely with the Police Department to remove undesirables from the plaza, dramatically reducing the number of crime incidents, all to the improvement of the area.

Once the initial "clean-up" work commenced, there was great need to provide a unified positive image, by way of an activities program to properly utilize the plaza.

It was at this time, September 1976, that the MSDP initiated the "PEOPLE IN PLAZAS" activities program, joining with the City's Transit Task Force, the Mayor's Office and, recently, the Art Commission.

The first week of entertainment featured some of San Francisco's famed and highly talented street musicians. Schools in San Francisco and Marin provided "field trips" for their students to attend the shows daily.

One of the most successful weeks of entertainment was "Big Band Week", November 15th - 20th, 1976, which culminated in the Emporium's famed Santa Claus Parade, held for the first time in the plaza. Over 8,000 people visited the plaza during that week.

Since "PEOPLE IN PLAZAS" started, 22 groups have performed in the plaza, totaling 30 days of entertainment.

We are preparing for our Spring/Summer series of 1977 and are negotiating with entertainers, musicians and artisans to again bring quality entertainment and exhibits to Hallidie Plaza.

We are moving ahead rapidly in our plans for the plaza. Residents, shoppers, tourists and business people will be provided with the visual respite so essential to this highly trafficked area.

Further, MSDP is providing the tangible asset necessary in demonstrating that we are working to improve the quality of life for San Franciscans in the downtown area.

Memo: EDITORS

Ceremonies to mark the "first birthday" of the Benjamin H. Swig Visitors Information Center will be held at 11:15 a.m. on Wednesday 10 August 1977 at the Center located in Hallidie Plaza.

This will be the first anniversary of the Information Center donated by the Swig family. Mr. Swig will be present to cut the birthday cake. Various civic officials will also be present.

Following that, a ceremony will be held for the U.S. Navy band from Treasure Island that will perform at Noon in the plaza. The band will be presented with a "Certificate of Honor" from the Board of Supervisors for their performances in the plaza.

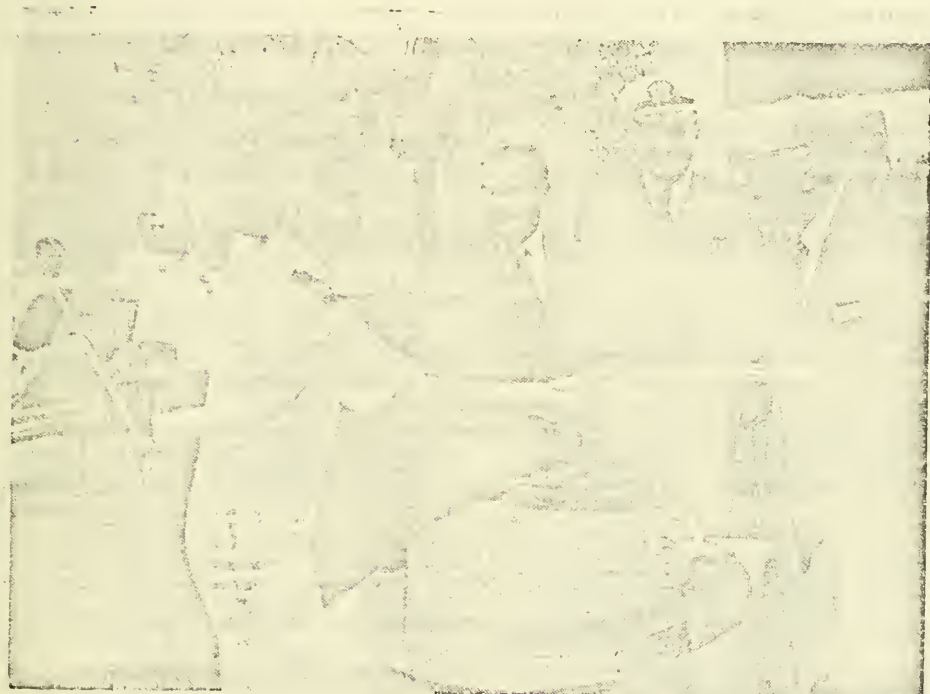
This is also the first anniversary of the Navy performances there as part of the "People in Plaza" program.

At the same time, announcement will be made of the S.F. History Room of the Main Library opening a branch in the office space alongside the Information Center. Memorabilia of the Police and Fire Departments will be on display.

Robert F. Begley, president of the S.F. Convention and Visitors Bureau, will be master of ceremonies. The event is sponsored by the Market Street Development Project and the City's Transit Task Force.

Progress

Friday, August 12, 1977



Progress photo by Don Ivers

Shake and cake

A birthday cake, handshaking and music performed by the U.S. Navy band from Treasure Island highlighted ceremonies for the first birthday of the Benjamin H. Swig Visitors Information Center Wednesday in Hallidie Plaza. At the ceremonies were from left, CWO Arthur Jacobs, U.S. Navy Band leader; George

Swig; Capt. John Kneisl, commandant of the Naval Support Facility at Treasure Island and Benjamin Swig. The party also marked the first anniversary of the Navy band performance in Hallidie Plaza as part of the "People in Plaza" program.

Dwight Chapin



He sings the songs

He held the microphone confidently, this young, Muslim, black man did, and that wasn't all. He moved with it, reaching his audience the way all the good ones do, as much with his personality as with his voice.

The almost ceaseless bustle of Hallidie Plaza, where BART and the cable cars meet at Powell and Market streets, had turned to a midday calm.

Ed Posey had stopped The City for a few moments, holding its people in a trance — the businessman in pin stripe, the secretary on her lunch break, the teen-ager with his tennis racket, the free soul with his brown bag, the tourist, in Bermuda shorts, whose knees had turned blue.

Posey was singing Barry Manilow's "I Write the Songs," and when he came to the part that says, "I am music . . ." there was no one in the crowd hanging over the concrete barriers or packing the plaza floor who doubted that he was.

When the song, and the concert by the "Wave Length" unit of the Navy Band of San Francisco, were over, a stocky Indian who called himself "Little Beaver" walked up to Posey and said, "You're a black Frank Sinatra, that's what you are. But you have your own style."

And then there was the well-dressed woman who told him, "I'll get fired if you come around here much more. I guess what I should do is get my boss and my whole office to come down and hear you. You've got a big, big future in front of you. I love you dearly, now, remember, and I'll see you next week."

Ed Posey glowed in appreciation. "I'll be here," he said.

Posey grew up in Chicago and was lead vocalist with a Navy band in Italy for three years before being assigned to the Treasure Island installation. He had some help getting here. "It's not what you know," he said, "but who you know." That meant an officer he'd served with overseas.

Posey is a self-taught musician. He has a feeling you can't teach, anyway, a feeling of the street and of the soul.

"I just popped into a store one day, bought myself some sheet music, and started learning," he said.

Now, he's learning to perform. "I'm getting over the shyness I used to have," he said. "I don't look on singing as a job; I want each song to be perfect."

And he is learning to be recognized, and to cope with it: "I was in Anthony's Bar in Oakland about two weeks ago and I saw these two girls watching me, and one finally said to the other, so I could hear, 'He sings.'"

He smiled, a man at the start of a crest.

Posey is 27, and has a year and one half left on a nine-year Navy tour. David Rincon, who leads "Wave Length," is hoping Posey will stay in the service and become a career man, like himself. But the applause is louder outside the Navy than in and, as Posey says, "I think San Francisco is gonna make me somebody."

Every one of the 18 gobs who was playing in the plaza yesterday afternoon was somebody. Or at least they were treated that way by the crowd — and seemed to be thoroughly enjoying the duty.

They were playing as part of a free summer concert program, sponsored by the Market Street Development Project, which will run every Wednesday, Thursday and Friday noon the rest of the summer. Today jazz is billed, with Dixieland to come on Friday. And Rincon's Navy swing-jazz band will be back next Wednesday.

This is a little different experience for the Navy men from playing at military balls or in public schools. There aren't many guys eating fig bars and rocking to the beat at functions like that, or spaced-out street people who lean as close as they can get to the amplifiers so they won't miss any of the sounds.

And it's probable not many of their more staid audiences will break into applause, either, when "Wave Length" begins to play "Malaguena," a big-band song Stan Kenton made popular in the mid-1950s.

"Being in front of the band, dancing, watching the people, hearing the response, everything is fantastic here," Rincon said. Even when the wind makes the plaza's fragile trees bend and the sun stays behind the mist, there's warmth.

And when Posey and the sailors leave, it's business as usual — people selling flowers, photo buttons and trinkets, and a scraggly flautist in a Civil War hat with a parakeet on his shoulder, playing "Yankee Doodle" as a woman drops a quarter into his battered case.



Noon Time Concerts In Hallidie Plaza

People In Plazas Noon Concerts will continue each Wednesday, Thursday and Friday in Hallidie Plaza at Powell and Market Streets, from 12:00 - 1:00 p.m., weather permitting. The schedule for August 1977 is:

Wednesday, August 10	Wave Length (18 pc. U.S. Navy swing and jazz band)
Thursday, August 11	San Francisco Conservatory Of Music (classical performance by students)
*Friday, August 12	Mainstream (6 pc. straighthead jazz)
Wednesday, August 17	Show Band West (U.S. Navy jazz & pop)
Thursday, August 18	Louis Arnold Steel Band (7 pc. band)
*Friday, August 19	Waldo's Bagdad By The Bay Band (20 pc. jazz and swing band)
Wednesday, August 24	Ocean Express (U.S. Navy rock band)
Thursday, August 25	Life Is Color (5 pc. jazz and pop)
Friday, August 26	San Francisco Chamber Consort (25 pc. orchestra)
Wednesday, August 31	Wave Length (18 pc. U.S. Navy swing)
Thursday, September 1	6th Army Band (42 pc. symphonic concert)
*Friday, September 2	Country Stumpers (5pc. traditional country blues and cajun music)
*Concerts sponsored by Emporium, Woolworth's and Musicians Union Local 6.	

Today

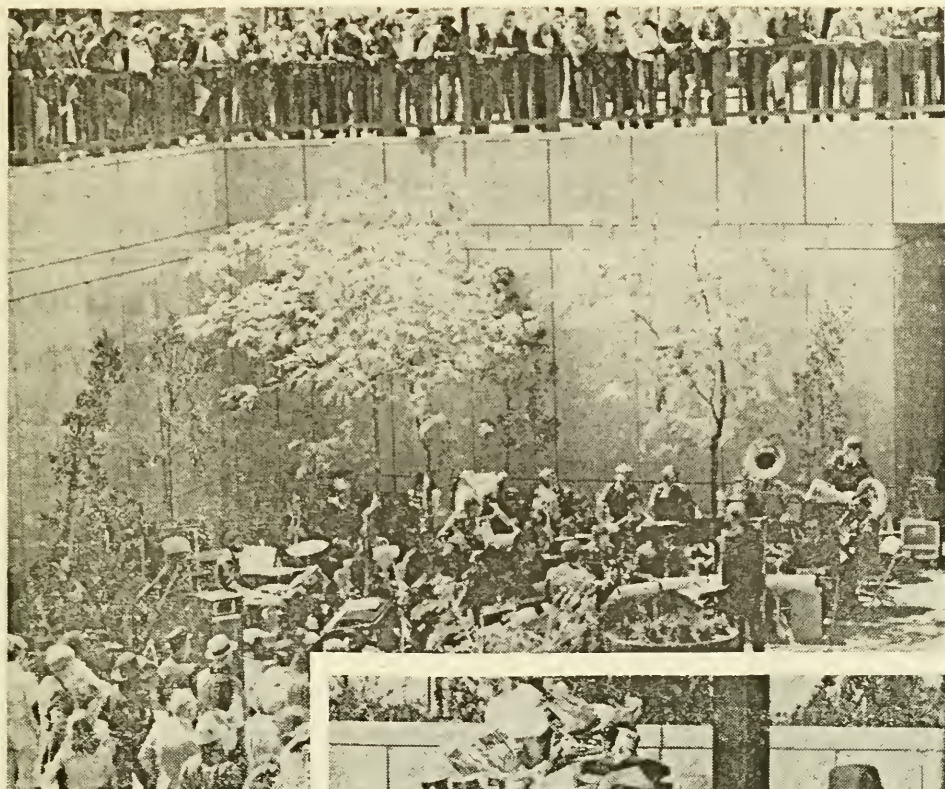
Wednesday, August 10, 1977

Plaza concerts

Market Street Development Project continues its "People in Plazas" concert in Hallidie Plaza, Powell and Market Streets, every Wednesday, Thursday and Friday throughout the Month of August.

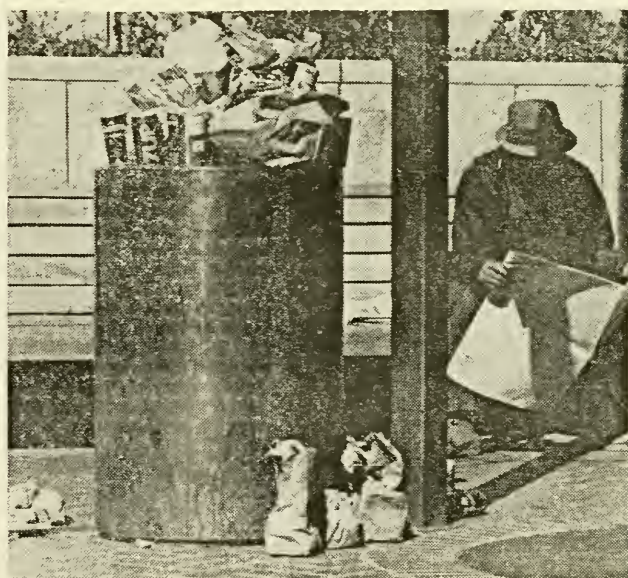
The concerts are free to the public and run from noon to 1 p.m., weather permitting. The following groups are scheduled to perform: Wednesday, August 17, Show Band West (US Navy jazz and popular music band); Thursday, August 18, Louis Arnold Steel Band (7 piece Trinidad band); Friday, August 19,

Waldo's Bagdad By The Bay Band (20 piece jazz and swing band); Monday, August 22, Band of the Southwest (35 piece Air Force Band from Luke Air Force Base in Arizona); Tuesday, August 23, Luke Air Force Band (7 piece rock band from Luke Air Force Base in Arizona); Wednesday, August 24, Ocean Express (U.S. Navy Rock band); Thursday, August 25, Life Is Color (5 piece jazz and pop with vocalist); Friday, August 26, San Francisco Chamber Consort (25 piece orchestra of young Bay Area classical musicians).



Hallidie Plaza at Fifth and Market has lately seen more happy scenes, such as the one above where the Air Force band is entertaining the Market Street legions, than the sight to the right — trash from another time.

Examiner Photos





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A Second look

News stories come and go. But some deserve a second look to see what's happened since the events made headlines. Here are updates on the fate of the deer on Angel Island, the murder of a Hell's Angel leader, the situation around Hallidie Plaza and enforcement of The City's dog leash law.

By Hubert J. Bernhard

Market Street looking up

Hallidie Plaza, the open pit at the Powell Street BART station and cable car terminal, had fallen into disrepute.

Designed in part as a tourist attraction, it drew instead from the dregs of the Tenderloin and the razed South of Market area.

There were drinking bouts and passed-out winos, purses snatchings and such public nuisances as garbage dumping and urinating over the railing on the people below.

But that was a year ago, and things have changed somewhat — thanks in no small part to the complaints of tourists and Market Street merchants.

Two uniformed police officers regularly patrol the area between Fourth and Eighth streets, which helps. And the Market Street Development Project has taken a hand with a program to swamp the plaza with people-oriented activities, driving out the winos and thieves.

Associate director Sharon de Zordo kept things hopping during the summer with thrice-weekly concerts during the noon hour, while BART policemen took to strolling through the plaza to add to the uniformed presence.

Street cleaners make daily sweeps, removing trash, leftover lunches and other debris, and the Health Department does its bit with traps whenever rats, an intermittent problem, make an appearance.

De Zordo is planning a fall concert program she hopes will include playoffs between the Army and Navy service bands and, in November, Big Game Week performances by the University of California and Stanford bands.

"We are," says Bernard Averbuch, executive director of the Market Street Development agency, "very pleased at the results."

Highrise chutzpah in downtown SF

JULY
1977

...SO WE'LL GIVE THE CITY
A HUNDRED GRAND AND
EACH YEAR WE'LL MAKE 600 GRAND.
IT'S CALLED FAIR TRADE.



By Bob Levering

The owners of the Tishman-Cahill building, a 38-story downtown office structure at 525 Market Street, have offered the city of San Francisco \$100,000 in exchange for the city giving them a retroactive exemption from the rules that govern the height of such highrises. The cash offer comes in an application for a zoning variance which R. Spencer Steele, the city's zoning administrator, will rule on at a late July hearing. If he rules *against* Tishman-Cahill, the owners could technically be required to tear down three stories of their building that exceed their proper allotment, or to empty those three stories of their high-rent tenants—although neither such eventuality is particularly likely.

The \$100,000 cash offer is extraordinary. Robert Passmore, an associate of Steele's at the Department of City Planning, told me he had never heard of anything like it. He was certain there had been no similar offer since 1960, when he started working for the department, and he doubted

money in exchange for a zoning variance.

At issue is Tishman-Cahill's 1971 promise to build a pedestrian tunnel under Market Street to provide access to the Montgomery Street BART station. Under the city's zoning regulations, the total amount of floor space permitted in any new building in the downtown office area is limited to no more than 14 times the area of land at the building's base. (If a building's plot of land were 10,000 feet, for example, the maximum inside floor space, for all stories, could not exceed 140,000 square feet.) But the city also has a bonus system, whereby a building is given space credits for land that, though outside the plot at the building's base, is still connected to the building in one of several specified ways. In the case of the 525 Market Street building, the company's promise to build the BART tunnel won it a credit worth 86,400 square feet of additional floor space it could otherwise not have had. That figure is equivalent to nearly three stories of the completed building.

Today, the owners of the building

want to be released from their 1971 promise; their application states, "In lieu of construction of the tunnel, the owner will contribute \$100,000 to the City and County of San Francisco to be used for related improvements in this Market Street area or other appropriate civic improvements."

Robert Levy, superintendent of building inspection and property conservation for the Department of Public Works, also told me he had never heard of such a financial offer. But Levy refused to characterize the \$100,000 offer as a bribe. "If it were going into my bank account, it would be a bribe. If it goes to the city, it's a negotiation," Levy said. He thought it would be proper for the city to obtain a negotiated amount of money from Tishman-Cahill if the city ultimately were to decide it does not want the tunnel to be built at all. But Levy did not think it proper for the city to accept the \$100,000 in this instance.

Jay Cahill of Cahill Construction Co., whose name is on the application for a variance, refused to comment on the extraordinary \$100,000 offer or on any other aspect of the application. William Coblenz, the UC regent and SF airports commissioner who is Cahill's attorney for the variance, is out of the country, and no other members of his law firm were prepared to answer any questions about the matter.

In their application for a variance, the owners claim the company should not be required to build the BART tunnel because of the delays in tearing up the Muni tracks on Market Street and because of two "hardships" that have "created a practical difficulty" in constructing the tunnel: the city's placement of a high-pressure water pipe in the path of the proposed tunnel; and the nearly completed construction of the sidewalk in front of the building

application. "The fact that unplanned delays and obstacles have frustrated his [the owner's] earnest attempt should not be used to deprive him to the right to space he has already constructed."

Of course, that space—the extra three stories that were allowed on the basis of the BART tunnel promise—is lucrative space indeed, far beyond even the \$100,000 cash offer the company has made the city. Using a rental figure of \$9.33 per square foot per year currently being paid by the General Services Administration, one of the Tishman-Cahill building's tenants, the extra space represents an additional rental income of \$806,112 per year. And even the costs of building the tunnel would likely far exceed the \$100,000.

Interestingly, the application from Tishman-Cahill adds, along with its argument about "hardships," an argument that the BART tunnel isn't needed after all. The company notes that without the tunnel, pedestrians would only have to travel 30 more feet to get to a BART entrance. And, the application adds, "The elimination of the tunnel deprives vagrants of a possible loitering spot."

The Tishman-Cahill logic, however, doesn't mean much to officials such as DPW's Levy. "I have very little sympathy for them," he said. "They wanted a tunnel so they could get additional stories for their building. The city did not want a tunnel; they did."

Historical postscript: Even without the BART-tunnel hustle, the city had already stretched its highrise rules and bent over backwards to allow Tishman-Cahill the absolute maximum density in the 525 Market Street high-rise. A prime example: In figuring the square footage of allowable space in the building, the city permitted Tishman-Cahill's owners to include a city

gross square foot of floor area, as compared with a permitted floor area of 1,041,706 square feet with all street is Ecker Street, a city alley which was closed to traffic during Market Street redevelopment—and which Tishman-Cahill was allowed to use to justify extra floor space in the building, although the building's owners never bought the land which the street occupies, and it is to this day marked as a city street.

Just how dense is the development of the Tishman-Cahill building? The final building plans, as Spencer Steele noted in a letter to Robert W. Cahill on July

January 1977 memo from Peter Svirsky of the Department of City Planning, is the second greatest of any building in the city, topped only by the Wells Fargo building.

Civic Light Opera's season

This year marks a monumental change and a calculated risk for the Civic Light Opera, which is moving its operation from the venerable old Curran Theater on Geary Street to the newly refurbished rococo Orpheum on Market Street.

Ernest Martin, co-director with Cy Feuer of the enormously popular musical series founded by Edwin Lester 40 years ago, does not feel the move is a gamble for the CLO.

He bases his optimistic assumption on the fact that the 1977 season will be the most ambitious in CLO history, providing a beloved old musical ("Annie Get Your Gun," with Debbie Reynolds), an exciting new work ("In Person," with Liza Minnelli), two perennial favorites ("Kismet" and "Irma La Douce"), a supplemental season of three smash hits ("Chorus Line," "The Wiz" and "California Suite") and the CLO's real superstar — the Orpheum, which is now in the process

of a renovation and beautification costing in excess of \$2 million.

"It's simply a question of accommodating our audiences," Martin said by phone from Los Angeles. "The Curran, with only 1,750 seats, has become too small for the inflated costs of musical productions today.

"It's a lovely theater, but when it was built in 1922, the thrust was for cheaper seats. Therefore, out of its 1,750-seat capacity, there are only 700 orchestra seats — the ones that are in the most demand.

"The Orpheum, with 2,500 seats, has 1,516 in the orchestra, which means we've doubled our capacity for the most desirable seats.

"Last season points up our need for more room. As you know, we turned away thousands who wanted to see 'Chorus Line' and 'The Wiz' and we only had second balcony seats available for our other shows.

"However, we still have our lease on the Curran through 1977 and so we're able to bring back those shows and try an innovation — bringing in Neil Simon's 'California Suite,' a non-musical show, as an optional attraction. It was a smash in Los Angeles and New York and I think San Francisco will receive it the same way.

"We're really excited about our regular season. It was Irving Berlin's suggestion that we do 'Annie' with Debbie Reynolds. The only real stars associated with that musical are Ethel Merman and Mary Martin. Irving felt Debbie would bring a marvelous new dimension to it. In fact, he's planning to be in San Francisco for the opening on May 10, which is his 89th birthday.

"'In Person' came about just like any Broadway project. John Kander and Fred Ebb, who did 'Cabaret,' had an idea for a show with a book by George Furth, who wrote 'Company' and 'Twigs.' They took it to Liza and she loved the idea and agreed to do it. They're still in the process of completing it and we'll try it out for four or six weeks out of town, but the official opening will be in San Francisco on July 19."

William J. F. Brennan, the genial manager of the Orpheum, gave us a guided tour around the theater, which is a beehive of activity in anticipation of an April 1 completion date.

Workmen are busily excavating the old orchestra pit to permit space for a 35 or 40 piece orchestra. Additional dressing rooms, lounges and rest rooms are being constructed and rich, lipstick-red carpeting with a charcoal plum design is being installed, a theme that will be carried out in newly upholstered seats and a new curtain.

The walls, columns and pillars are being blasted down to a warm desert sand color and much of the baroque decoration of the old movie palace is being left intact.

Brennan is particularly proud of the sophisticated new sound system, which will eliminate acoustical problems that have arisen in the past, especially in the back orchestra section under the mezzanine overhang.

The mezzanine and balcony lounges will afford an excellent view of the City Hall and U.N. Plaza and champagne carts (no hard liquor) will circulate through the lobby and lounges.

"We're proceeding right on schedule," Brennan explained. "If the theater is ready by April 1, as we anticipate, that will give us a month to straighten out any bugs that crop up before our May opening."

The regular season of shows, with six-week runs apiece, will open as follows: "Annie Get Your Gun," May 10; "In Person," July 19; "Irma La Douce," Sept. 6; "Kismet," Nov. 1.

The Curran will host "California Suite" for four weeks, beginning May 17. "Chorus Line" opens there on June 14 for a 12-week run and "The Wiz" on Sept. 13, also for 12 weeks.

A plea to keep CLO at the Curran

By Esther Plattel

San Francisco has always been a great show town, solving all the performing arts. Not the least of these is Civic Light Opera, preference of music lovers and cut below opera houses.

Opera is grand, and with music divine

But so are Rodgers and Hammerstein!

Everyone is familiar with the story about Enrico Caruso running down Market Street the day of the Big Earthquake.

That long ago The City had many opera buffs, and "Carmen" was the hottest ticket in town April 18, 1906.

Enthusiasm for show business expanded with the years. A new opera house was built in 1932, seating capacity 2,235. John Peerce considers it one of the most beautiful in the world.

For light opera devotees, San Francisco Civic Light Opera made its debut in 1937, at the Curran Theatre, on Geary.

Now in its 39th year, plans are underway to move to the old Orpheum on Market, involving revamping, at the cost of \$2 million.

The location on Market Street would pose problems. First of all — subscription — would have to increase by a third. The Curran seats 1,700 orchestra and the Orpheum's capacity is 2,350 with 1,300 orchestra seats.

An increase of 1,650 subscriptions would be necessary to continue a successful operation. Current subscriptions amount to 70 per cent run of the show. Each season's repertoire includes four productions — playing seven weeks.

Geographically the new site is a bit "iffy." Opening night has emanated into a gala occasion. Much like opening night at the opera, albeit less formal. Also less expensive. The orchestra is always a "sellout" when the "in" crowd attends along with the critics, and a few producers.

All this adds up to a lot of excitement, which San Franciscans throw on. Subscribers dine at Trader Vic's or the Clift Hotel's Redwood Room. Seat functions remain the same, so do table reservations for each opening.

The "beautiful people" embrace gladly before curtain time. As in "Look, we're still here," no mean accomplishment considering 29 seasons.

Market Street, at least even P.C. Before Crime has never been a favorite of the theater crowd.

Parking facilities are negligible. Most people prefer to drive near the theater.

Offhand I can think of no restaurant adjacent to the Orpheum with the touch of class needed to show, as the lovely Francis Magnifico, plays each season for CLO ladies.

Most mature subscribers are clearly, or simply, women who make considerably more fortune and income. Little representation, a bit difficult in comparison to the present location.

It is problematical whether subscribers will continue membership should the move be made. Some

at CLO will tell you "if everyone who came in, there will be a replacement." Tenors, when subscriptions must increase by the hundreds.

All this happened with the resignation of Edwin Lester, under whose name CLO flourished.

At age 54, retired, it is justifiable although he will be available in an advisory capacity. New managers, Ernest Horton and Cy Harner, accustomed to successful New York run of the show hits, are unfamiliar with subscription type show business. Well-intentioned attempts to increase the number of subscriptions could be courting disaster.

Seals Stadium in 1931 seated 18,000 and later was enlarged to accommodate 25,000. Always filled. Then to increase the take, Candlestick was built in 1960. There were two good years, then downhill.

Musicals aren't such a different ball game as battling averages go. There is no guarantee future shows will have the draw needed for a full house.

This season opened with an all-time record hit, "Chorus Line" surpassing "South Pacific" and "Hello Dolly," previous sellouts.

"The W." sold out three weeks before opening — for the entire run. But "Beverly Hills Cop" bombed, in spite of its star, Chain Topol.

The show was accepted in its final week, but CLO resorted to giving away tickets on a radio quiz show in the interim.

A full house smaller theater is more inviting than a not-so-full larger one, like Candlestick.

As far as The City's economy is concerned if the CLO moves, restaurant, depending on the theater crowd, will feel the pinch and parking lots will suffer.

The Curran's lease runs through 1977. It would be wise to remember what happened to the Fitzgibbon Building and The City of Paris, idled several years through faulty negotiation. More empty stores could grace Geary street.

Who will not agree that the intimacy of a small theater, like the Curran, is better in every way for enjoyment of musicals, than the Orpheum?

Esther Plattel
of San Francisco is
an authority on
the local theater
of the West in
San Francisco
and a Civic Light
Opera "regular."

CLO's move to Orpheum

By Robert F. Begley

WITH all the weight of my Irish wrath, I write to give the back of my hand to the Burlingame socialite, Esther Plottel, who protested the 1977 move of the Civic Light Opera to the Orpheum theater on Market Street.

It is my pleasure to explain why I must drag her reluctantly but firmly into the new era of theater change and progress.

The greatest single event to spur the Civic Light Opera and breathe new life and vigor into the theater movement is the move to the new Market Street and the historically important Orpheum theater.

The Orpheum, which opened Feb. 20, 1926, was built by Alexander Pantages, whose vaudeville circuit brought many famous acts to The City, among them Sophie Tucker and George Burns.

As the general manager of the TowneHouse Hotel, across the street from the Orpheum, I can vouch for the tremendous change going on in this area of Market Street. The Orpheum theater, one of the most acoustically perfect houses in The City, is being renovated at a cost of more than \$2 million.

In addition, next to the theater is the beautiful \$3 million United Nations Plaza and the United Nations Fountain, which should be nearly completed when the new season opens on May 20.

Further, the two small buildings on the block of the Orpheum theater are now owned by restaurateur George Mardikian, who has plans to tear down the two structures and put up a new building with one of his famed restaurants on top.

I bristle at the remark that there are "no restaurants with a touch of class" in our area.

Our dining room will match anything that show visitors have experienced. Regularly we serve judges, national personalities and many socialites.

The same is true of my neighbors: the San Franciscan with its top rated "Beppino's," the highly esteemed "Raffles" in the Fox Plaza and the popular "Victorian Room" at the Holiday Inn on Eighth street.

Certainly of equal value in the area is Rocca's restaurant on Golden Gate avenue, the Rathskeller restaurant on Turk Street and the Knight Delicatessen with gourmet sandwiches on McAllister Street.

Another point at issue is that theater goes at the Curran are able to view the "lovely frocks displayed each season at I. Magnin's." May I point out that a competitor, Joseph Magnin, is located at the Fox Plaza with beautiful show windows ready to duplicate that tradition.

I groaned in despair to read that Market Street "parking facilities are negligible."

Great Scott! There is twice as much parking facilities available in the Orpheum theater area, which is the Civic Center area. I might add that there is 100

per cent more street parking available in our area.

May I further point out that we have bus and street car facilities to the front door, also at the front door of the Orpheum is an entrance to BART, which opens the way for more people in the Bay Area to attend the theater.

It would appear to me that this type of transportation is more desirable to the matinee subscribers who are elderly, or otherwise find it difficult to travel.

Next I take great umbrage at the statement that "Market Street has never been a favorite of the theater crowd." When this was read by my friend, Bernard Averbuch, executive director of the Market Street Development Project, he was furious.

He pointed out the theater tradition of Market Street goes back even before Mrs. Plottel was born; to the 1870s when Elias Jackson "Lucky" Baldwin built his famous stage theater at Powell and Market, starring such talents as Edwin Booth, Lillian Russell, John Drew and the immortal David Belasco.

Mostly I have to dismiss the "Plottel Report" as a minority report of one, without foundation and without merit.

I have no idea why being a long time theater fan gives her any business experience to analyze ticket sales, so I must dismiss her argument on that point.

Times are changing and it is a good thing the Civic Light Opera is changing. The two new managers, Ernest Martin and Cy Feuer, who have indeed had a series of successful New York show hits, are to be congratulated for their vision and courage in this change.

There is no doubt in my mind that they will breathe new life and success into the 1977 theater season.

To Mrs. Plottel, who has so badly protested the move of the Civic Light Opera, I pass on this message:

"Too bad, but that's show business!"

Robert F. Begley
is a native of San
Francisco,
general manager
of the
TowneHouse
Hotel, and
president-elect of
the San
Francisco
Visitors and
Convention
Bureau.



At the Orpheum

A Champion 'Annie' Arrives

By William Hogan

They lit up the sky with hot arc lights in front of the Orpheum Tuesday night, and upper Market street regained some of the joy it lost when the old Fox died.



DEBBIE REYNOLDS
A captivating Annie

The occasion was the debut of "Annie Get Your Gun," Irving Berlin's classic of the American musical theater—opening of the Civic Light Opera's 40th season — and a smashing "Annie" it is.

The big old Art Deco Orpheum (nee Pantages, 1926) never looked lovelier in the new dress the Civic Light Opera has provided (the narrow inner lobby on opening night, however, became a replica of the Tokyo subway).

But once the curtains parted to reveal Buffalo Bill's Wild West Show arriving in a 19th-century small Ohio town, the audience sensed this was to be a completely new enterprise. And when director-choreographer Gower

Champion unveiled his stunning new dance numbers you knew it was—and a show with style.

What also makes this a new show is the presence of Debbie Reynolds as Annie Oakley, the hillbilly sharpshooter who bests Buffalo Bill's great attraction, marksman Frank Butler, to launch her own career in show business.

Reynolds is captivating, a bundle of energy with a winning youthful air. She is not the overpowering Ethel Meriman, who originated the role 31 years ago, but more the "pink and white" girl that Frank Butler dreams of marrying.

Reynolds is her own Annie, with a small but effective voice (she is more a dancer than singer). Yet she can belt out "Doin' What Comes Naturally" and "I Got the Sun in the Morning" with the best of them.

"Annie" must be the most American of the great musicals, and Irving Berlin's score certainly one of the most joyous. When Buffalo Bill and company explain to Annie in song, "There's No Business Like Show Business," the audience appears to burst with excitement. It's the show-stopping song of them all.

Champion's touch is evident throughout—perhaps especially in a scene awash with clowns, rope-twirlers, flag-spinners, Indians on stilts, a Chinese dragon, all of it creating a Fourth of July carnival air that is a joy in which to participate.

I had not been aware that the Herbert and Dorothy Fields book had its touching moments, and maybe this has something to do with Reynolds. With all its razzle-dazzle, this "Annie" often approaches the poignancy of "Carousel."

As Frank Butler, Harve Presnell is everything a leading man should be in a musical: tall, striking, in fine baritone voice. The rivalry between Frank and Annie keeps them apart until our heroine realizes "You Can't Get a Man With a Gun," as the song has it, and lets him best her in a roaring final shooting match.

The whole cast is precisely right: Art Lund as Colonel William F. (Buffalo Bill) Cody; Gavin MacLeod (of TV's "The Mary Tyler Moore Show") as Buffalo Bill's theatrical manager; Manu Tupou, originally a Fiji islander, who makes a marvelous Chief Sitting Bull; Don Potter as Pawnee Bill, Buffalo Bill's theatrical rival.

It is a shower of wonderful! corn, visually stunning. This is helped by Alvin Colt's costumes and the striking sets by Robert Randolph.

Debbie Reynolds had her first-night problems — a loose heel on her shoe, trouble on a trapeze, a malfunctioning rifle — yet she improvised on the gaffs with aplomb, as a professional.

Berlin, Champion, Reynolds, Presnell and company, the CLO — show business has returned to Market street. With class.

Orpheum mirrors street's past glory

By Dick Brill

The glory that was Market Street of old is vividly reflected in the meretricious bastion that uses what was once San Francisco's premier vaudeville house.

The stately old Orpheum, lately in the hands as the future home of the Civic Light Opera Association, is a throwback to the days when movie palaces were extravagant Taj Mahals, vying to outdo the other in opulence and grandeur.

It was built in 1926 as part of the Pantages vaudeville circuit and for the first three years of its existence it bore the name of its owner, Alexander Pantages, a Greek immigrant who rose to spectacular financial riches as a showbusiness entrepreneur.

There were Pantages theaters all over the country by the end of World War I. It was the longest circuit in America peaking in 1926 with 39 playhouses, composed of 42 others and new ones being added all the time.

Alexander Pantages (he called himself Alexander after hearing the story of Alexander the Great) was a young Greek immigrant who landed on Market Street in San Francisco in 1897. At first he was a prizefighter, but when a ship came into port from Alaska with more than a million dollars in Klondike gold, he took his cue and promptly headed south.

Initially he tried his hand at separating gold from the creekbeds. But he soon gave that up in

favor of separating it from the men who had already found it. As a saloonkeeper he also discovered that men

patronized the establishment with the most entertainment. He took over a failing theater and with money help from Klondike Kate, Alaska's most celebrated dancing girl, he ran the Pantages Orpheum in Nome where for \$12.50 a seat you could see the best show in town.

His next stop was Seattle

where he flourished, operating houses that offered both movies and vaudeville at prices everyone could afford — 10 cents a head.

Pantages was shrewd, clever and cunningly resourceful. He used every trick in the book to boost himself to the top. He knew all the angles and outdid his rivals so decisively that he usually ended up swallowing them whole.

The Pantages circuit reached its zenith during the '20s. Then, just before the 1929 crash and talkies came along to kill off vaudeville, Pantages, with an amazing combination of luck and business savvy, sold his entire chain, lock, stock and barrel to Radio-Keith-Orpheum for the neat sum of \$24 million.

The Pantages Theater in San Francisco was a crowning jewel in the movie magnate's diadem. It was created by the circuit's exclusive designer, B. Marcus Price, who was inspired by Gothic architecture in Spain. The model for its facade he found in the Cathedral of Leon (begun 1259).

The theater interior was by Tony Heinsbergen, a renowned Dutch painter, who endowed it brilliantly with distinctive colors and textures. Now 85, Heinsbergen also decorated the Oakland Paramount in the early '30s and had the unique distinction of participating in its recent restoration.

When the Pantages chain changed hands in 1929, the name of its San Francisco showplace changed, too. It became the Orpheum, home of vaudeville for the likes of Van and Schenk, Olson and Johnson and the Duncan Sisters. Stage shows disappeared during the '30s yielding to film features exclusively.

The next policy change occurred in 1953 with the advent of Cinerama and wide-screen entertainment. This brought about alterations in the marquee and ticket booths. However the character and

structure of the theater remained on the whole unchanged.

The theater is surprisingly well-suited to live stage performances. In contrast to the vast, cavernous reaches of the Fox and the Warfield, the Orpheum has a short, broad seating area and, in the opinion of experts, the best acoustics of any theater in Northern California.

There isn't a bad seat in the house with excel-

lent viewing from anywhere on the main floor and both balconies. Because of its shallow depth and first-rate audience accommodations it also engenders great intimacy and comfort as a medium for live theater.

In recent years it has been closed more often than not. An occasional Broadway road production has played an engagement for a few brief weeks. Not long ago it was being promoted as a possible site for a performing arts center.

Now comes word that the Civic Light Opera Association is expected to occupy it starting next season. The association will move from its present headquarters, the 1709-seat Curran, to a much more spacious 2,350-seater. The big edge is that the association will now have 600 more orchestra seats than it had before.

lounging

People who lounged on Market Street in the old days didn't run into winos and panhandlers. The balcony of the Orpheum (below) boasted elaborate ceiling and chandeliers, as well as comfortable seats and plush carpeting.

Those who preferred to stand around in the entry lobby (right) could gaze up at the ornate vaulted ceiling and pretend they were in their own castle in Spain. Early patrons donned their own finery to try and match the splendor of the decor and frills and feathers were not considered in bad taste.

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Mr. Robert P. Begley
General Mng'r.
Town House Hotel
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My dear Mr. Begley:

Your newspaper article as of Nov. 11, 1976, in the San Francisco Examiner regarding the CLO's move to the Orpheum Theatre, is to be highly commended, since the writer considers said location first class where he operated his well known Music Publishing and Wholesale Piano business for many years from 1182 Market St, the Marshall-Square Building, a Corporation, owned at that time by my personal friend Mr. Wm. Wagnon, who built the Marshall-Square Building in which the Pantages Theatre was located on a long term lease, and afterwards became the Orpheum Theatre, as you can see on our letter-head. Mr. Wagnon who erected said building, including the theatre was designed for Mr. Alexander Pantages, especially. In other words, Mr. Wagnon was the builder of said building which later became the RKO Orpheum Theatre. I, the undersigned conducted our general Music business both in the Orpheum Theatre Building, and later at 1179 Market Street, right across the street in the Crystal Palace Market building, where we occupied the entire second floor, where now your Del Webb Town House Hotel stands, and where the writer composed and published the Nationally known song "Mother Love", introduced by the Wagnerian Contralto (Margaret Matzenauer) on her Concert tours, and who for 22 years was with the Metropolitan Opera Company of New York City, of which there are now 3 1/2 million music copies in circulation.

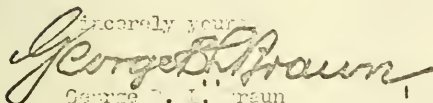
In other words, I wish to congratulate you in defending the present 8th & Market St. location which has greater possibilities than ever before, together with your neighborhood hotels, the former Whitcomb, (now the Franciscan Hotel) and the Holiday Inn, plus, your own Town House Hotel, and nearby the well known Rathskeller, known during the war as the "Californic Inn" which establishment advertised on my own Radio Show KFO, Hale Bros. and the Chronicle, as well as the World renowned States Hofbrau Restaurant, located at that time under the

entire length of the Pacific Building on 4th & Market Streets (when the name Hofbrau stood for quality of the highest character) while the name Hofbrau today is unfortunately used by questionable eating establishments in many cases.

Now that upper Market Street is almost restored to natural traffic, we may again move into 1182 Market Street in the Spring of 1977, and shall avail ourselves often of your fine restaurant facilities.

With best wishes to your continued success, we are

Sincerely yours,



George B. L. Braun
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Monumental Return to Market Street

By Chapin A. Day III

Under the watchful eye of Mildred Albronda, a monument returned to Market street yesterday.

Many San Franciscans know it as a monument commemorating the admission of California to the United States in 1850.

Albronda, 64, a docent for the deaf at the M. H. de Young Memorial Museum, knows it also is a monument of deaf pride.

For burly foreman Jerry Schnell and his crew of riggers, it was just another job — albeit a delicate one — that tested their shackles, cables and skills.

In the morning chill, they were installing at Market and Montgomery streets the base of the 29-ton, 35-foot-high granite-and-bronze monument that stood from 1897 to 1948 at Mason and Market streets and that has resided since in Golden Gate Park's Hero's Grove.

A Market Street Development Project press release called it the Phelan Monument, in recognition of Mayor James D. Phelan, its original donor.

An old guide book calls it the Native Sons of the Golden West Fountain, in honor of the group to which it was dedicated.

"No," Albronda amiably instructed a reporter as she continued her sidewalk superintending. "Please call it The Admission Day

Statue. That's what he called it."

"He" was Douglas Tilden, the sculptor who created the monument — a sculptor who was deaf and could not speak.

"Don't say deaf-mute," she cautioned. "Deaf people find that offensive."

Albronda has in recent years become a self-appointed caretaker of Tilden's history — a history that she said is a source of pride for the deaf.

She has written a book (unpublished) about Tilden. She speaks of him with affection even when

mentioning his foibles — a crotchety manner and (rumor has it) an excessive fondness for alcohol in his old age.

She can tell you, among other things, when he was born (1860) and when he died (1935), where he was educated (California School for the Deaf, Berkeley, plus studies in Paris), where he taught (at what is now California Art Institute), what else he sculpted (including Father Serra in Golden Gate Park and Mechanics Monument on Market), and whom he married (Elizabeth Cole, also a deaf person who could not speak).

"She was called Bessie," she added.

Bessie, she said, was the model for the bronze angel of history who again will crown the monument when reassembly is completed within the next day or two.

Albronda, who snapped pictures and bantered with Schnell's crew as they worked, admitted she does not know who posed for the sculpture of a young, pistol-packing, flag-and-pick-waving Forty-Niner depicted on the base of the monument.

But she does know why the miner's mouth is open.

"He always said he was shouting, 'Gold! Gold!'" she explained.

PETER DONAHUE



San Francisco Gas Company

MOTHERS and their ailing children were once frequent users of the big gates in the center of the picture above. They would head for the purifying room of the gas works, where manufactured gas was passed through water and slaked lime. A whiff or two of the pungent air was said to cure whooping cough—and many an oldtime resident of San Francisco swore that it did.

In an era when many of the older cities in the East were lighting their streets with coal oil, San Franciscans were enjoying gas lights on the streets and in their homes. It was Peter Donahue and his brother James who turned their pioneer iron works to the project of forging gas-making retorts and equipment.

The brothers had arrived in California in 1849 and for a few unsuccessful months had tried their hand prospecting for gold. Returning to San Francisco, they pooled their talents and used what small capital they had to form the Union Iron Works. With hard work and ingenuity, they made it prosper from the start.

As early as 1850 Peter Donahue had the idea of opening a gas works in the booming but still small town of San Francisco. Surveying the ragged but growing town from a sand hill, he told a companion:

"This is going to be a great city at no distant day; there will have to be gas works and water works here, and whoever has faith enough to embark in either of these enterprises will make money."

ONLY TWO things stopped him: lack of money and lack of knowledge about gas-making. To remedy the latter, he encouraged his young foundry clerk, Joseph C. Eastland, to read everything he could find about manufacturing gas. To get the money, he persuaded local financiers to invest in the project and plunged heavily into the gamble himself. The San Francisco Gas Company was incorporated in 1852.

As the Donahues' foundry turned out gas works equipment, Peter Donahue went East to purchase pipe—and also came back with an old friend, W. W. Beggs, who had become

an experienced gas engineer.

Laying pipe in the unpaved city streets went quickly, and on February 1, 1854, city officials and other dignitaries gathered in the Oriental Hotel for a banquet marking the turning-on of the street lights. The lights glowed cheerfully—inside and out—and the event was marred by only two minor happenings: a bright full moon lessened the brilliance of the street lights and some wag turned off the gas at the hotel, plunging the banquet hall into darkness at the height of the speech-making.

The effect of the street lights was described the next day in the *Alta California*: "In travelling over the muddy sidewalks and in wading through the street crossings, there was a light ahead which showed the pedestrian how to pick his way, and seemed as a sort of a guiding star through the mud. . . . When the streets are more generally lighted, the frequent midnight robberies and burglaries will materially decrease in number. Eighty-four gas lamps were lighted last evening."

HAVING SECURED the street lighting franchise over several other competitors, the Donahues and the gas company were soon faced with other gas companies entering the field. Through purchases and consolidations, the San Francisco Gas Company managed to dominate the field and offer increasingly lower rates. Finally, in 1896, Donahue's gas company merged with its toughest competitor yet, George H. Roe's Edison Light and Power Company, to form the San Francisco Gas and Electric Company—an immediate predecessor of PG&E.

The Donahues exemplified the working of the free enterprise system at its best. Of Peter—but the words apply as well to James—the great historian of California, Hubert Howe Bancroft, wrote:

"All of his enterprises, though undertaken for personal gain, have been attended with great advantage to the community."

(This is the first of a series of articles on the colorful history of gas and electric service in Northern and Central California.)

Our Colorful Past

Dawn of the Electric Era



PG&E's old Station C, shown with electric autos parked in front, was a direct descendant of San Francisco's first electric generating station.

FROM a small shed at Fourth and Market in San Francisco, in September of 1879, came the first central station electric service in the nation and probably in the world.

Behind this event lay such diverse workings of fate as the Prussian army's siege of Paris and an unredeemed pawn ticket.

During the battle for Paris in 1870, the defenders had used a new electro-magneto generating machine to power arc lamps for nighttime security. This machine was sent to Father Joseph Neri, a St. Ignatius College professor and scientist in San Francisco, in 1874. Father Neri used it to power a searchlight that "could be seen for 200 miles." Then, in 1876, barely a week after Custer perished at the Little Big Horn, the professor lighted a section of Market Street with arc lamps and again drew great acclaim.

The unredeemed pawn ticket represented an early dynamo and lamp on which a young San Francisco money broker named George H. Roe had made a loan. Roe was just 23 when he arrived in California from Canada. Brashly, Roe and a partner founded a money changing and lending firm on extremely modest capital; it flourished.

LATE IN 1878 a defaulted loan left the partners in possession of the primitive dynamo. When shortly afterward they dissolved the business, Roe drew the apparently useless article as part of his share. He was intrigued with the gadget, and the experiments of Father Neri persuaded Roe that his future was tied to the generator and lamp he had inherited.

This equipment, however, proved unsatisfactory. So with little technical knowledge and few "experts" to rely on, Roe had another lamp designed — and later another generator. Both were failures also. Their first generator was built locally and refused to work when the workmen innocently surrounded the armature with an iron band — "to give a finished appearance." It also interrupted the lines of electrical force. Which was perhaps just as well, as the frustrated Roe put both wires in his mouth to see if he could get even a "taste" of current.

Nevertheless, he found backers willing to gamble on his idea that a central generating plant could sell lighting and, on June 30, 1879, California Electric Light Co. was founded.

The firm secured a franchise for the new Brush generator

and built its first plant — of 4 x 4's and sheet iron — capable of supplying 21 arc lights. It gave service from sundown to midnight (except on Sundays and holidays) for a charge of \$10 a week per lamp.

By the first of the next year, four more generators with capacity of over 100 lights had been added. Electricity had come to the West.

This plant was the first in the nation to offer central station service to the public; it preceded by three years Thomas A. Edison's Pearl Street Station in New York City often called the first in the world.

WHEN A fire razed the tiny central station in 1880, a new plant was set up. Roe persisted, business improved, and in 1881 the company moved to a larger plant on Jessie Street. Called Station A, it was enlarged twice; the second time in 1892 when an extension called Station C was built.

The company's first competitor appeared in 1887 and tried to hang its wires on Cal Electric Light's poles. Thwarted, it ran its conductor over roofs and through basements before it was bought out by Roe. In 1890, threatened with competition from Edison General Electric, Roe negotiated a merger of interests and Edison Light and Power Co. was formed to succeed the older firm. Granted to it were important Edison patents.

Roe's small company had become a major utility. He himself had grown from a friendless Canadian immigrant with little money or schooling into a wealthy person of good education and great influence.

But in 1894, at the age of 42, Roe died. His company went on, however, merging with the San Francisco Gas Co. in 1896 to become San Francisco Gas and Electric — a cornerstone of PG&E. And old Station C, rebuilt after the earthquake (and shown above with electric autos parked in front), is now abandoned and facing demolition to make way for the Yerba Buena Center redevelopment project. However, the structure's handsome facade, designed by the famed architect Willis Polk, has earned for the building a place on the National Register of Historical Places and efforts are being made to preserve the structure.

(This is the second of a series of articles on the colorful history of gas and electric service in Northern and Central California.)

A MARKET STREET jeweler, whose business has been plagued by thievery, was robbed again — and couldn't even go down to assess damages because his car had been stolen. Page 6.

Double theft Jan 10, 1977

New links for bad luck chain

By Nancy Dooley

Thieves broke into a Market Street jeweler's shop during the weekend, but the owner couldn't get there to assess the damage because his car had been stolen.

The incidents were the latest in a string of bad luck encountered by Bruce Kock, owner of Hamilton Jewelers, who estimates he lost about \$160,000 in stolen goods last year.

Kock, who had just returned from a Christmas vacation on the East Coast, received a phone call from police at 2 a.m. yesterday informing him that the door of his 934 Market St. store had been kicked in and the place stripped of antique clocks and other valuables.

He couldn't go to his store, however, because his \$9,000 Pontiac station wagon, which he left at Boas International Motors nearly three weeks ago for repairs, had been stolen.

"We put the car in there because that way it would be safe during vacation," said Kock's wife Velma.

Kock's troubles began last Sept. 16, when burglars broke into his Oakland home. Kock believes they were interrupted by a suspicious neighbor and fled before they could take anything.

Because of the attempt, he took his personal collection of 20 antique watches, valued at \$25,000, to his store for safekeeping.

Five days later, burglars wiped him out, taking watches, antique clocks and other fine jewelry, as well as his watch collection — altogether worth about \$150,000.

(Kock, who is curator of horology at the California Academy of Sciences, had planned to give the watches to the academy.)

For the first time in 29 years of business, Kock closed his shop for Christmas and headed east, but not before taking his car to Boas for repairs on the air conditioning system.

Dec. 23, thieves smashed the front window of the store and helped themselves to more merchandise, the amount as yet undetermined.

When Kock returned last week from vacation, he called Boas, and to his surprise was told the car wasn't ready. Later they called and said it was stolen.

No one from the auto dealership could be reached yesterday for comment.

Kock planned to reopen his business today.

"Over the years, the hoodlums and these sexual perverts have taken over the neighborhood and run off a lot of my customers who frankly tell me, 'I don't want to come into the neighborhood anymore,'" he said.

"Every two months we haven't missed having a window kicked in or someone coming in and grabbing something or threatening," his wife added.

Kock keeps the store locked even during the day, allowing entry only when he sees a customer ringing the doorbell. He has no insurance because the cost is too high for his shrinking business. It would cost him \$30,000 to relocate, he says.

Although his profits don't warrant it, Kock now says he'll install a "monkey cage," a heavy, protective grill, on his building to prevent further break-ins.

"At least I'll be able to sleep and know the next day I've got a store left," he said.



Examiner Photo By Paul Glines

Policeman of the Year

Police Sergeant Edward L. Epting of the Crime Specific Task Force was honored yesterday as San Francisco's Policeman of the Year in ceremonies at Hallidie Plaza. The 57-year-old Epting, a veteran of 32 years on The City's

police force and an expert on crowd control and civil disturbances, received his award from Al Samuels, president of the Market Street Development Project.

PLAZA PROGRAM EXPANSION

Market Street project re-elects jeweler



Albert S. Samuels Jr.

Albert S. Samuels Jr., a Market Street jeweler, has been re-elected as president of the Market Street Development Project.

Samuels, who is starting his second term as head of the group of downtown merchants and property owners, said he plans to expand the group's "People in Plazas" program this year.

"This is our program to help subsidize local artists, performers and musicians to perform at noon time in Hallidie Plaza," said Samuels. "This will help attract people to downtown Market Street and make Hallidie Plaza even more exciting and pleasant."

"This is an unique program that will also aid in promoting the careers of talented San Francisco entertainers who, if successful, will

be further promoting the image of our City."

He hopes to expand the "People in Plaza" program to other plazas on Market Street, including the United Nations, Merchants, Justin Herman, Robert Frost and Mark Twain Plazas.

Other officers elected to the group's executive committee include Howard Henderson, general manager of the Emporium, chairman; John H. Black of the P.G. & E., Benjamin J. Henley Jr. of Coldwell Banker Co., Raymond A. Marks of Crocker Bank, Sarah Edler Scott of the Hearst Corporation and Francis J. Sitek of Standard Oil Co., vice presidents.

Richard G. Kellenbach of Franklin Savings and Loan was elected secretary and Fred Nuti of the Bank of America treasurer.

Festival Celebrates Sculpture at Embarcadero Center

A major public event conducted during a big noontime festival complete with wine, food and music will herald the February 24 dedication at Three Embarcadero Center of its \$250,000 steel sculpture "Sky Tree" said to number among the most important pieces of public sculpture in the United States.

Its creator, famed New York artist Louise Nevelson, considered by many art authorities to be America's foremost living sculptor, will dedicate her major new work "Sky Tree" during the "Sky Tree Festival" at Three Embarcadero Center where the sculpture will rise five stories high over the "New downtown."

The noon hour public ceremony which will be attended by San Franciscans and visitors alike will feature Albert White and his 17-piece Hyatt Regency orchestra, and dedication remarks by the artist and other dignitaries.

Parking in Three Embarcadero Center, Sacramento and Davis Streets, will be free to the public from 10 a.m. to 2 p.m. that day.

The festival, according to Embarcadero Center Executive Director James R. Bronkema, will begin about 11:45, with preliminary music until noon by a brass quintet, from the San Francisco Conservatory of Music. At noon, 600 honored guests will make their dedication remarks, following which the five-story steel sculpture will be "unveiled."

After the unveiling, the dance concert will take over and continue until about 2:30.

The festivities will be spread throughout all three levels of Three Embarcadero Center with speakers at television monitors bringing ceremonies and orchestra music to the street and lobby level. The dedication will be set on the podium (third) level of Three Embarcadero Center.



Artist Louise Nevelson, 76, is widely considered America's foremost living sculptor. Born in Russia in 1900 and a United States resident since 1905, she has lived in New York since 1920, when she began serious study of the arts. Nevelson will be in San Francisco for the February 24 unveiling of her latest — and tallest — monumental sculpture, "Sky Tree," at Embarcadero Center.

With Mrs. Nevelson will be Mr. and Mrs. Arnold B. Glimcher. Glimcher, the artist's New York representative, is a director of The Pace Gallery and author of a 1972 biography of Mrs. Nevelson.

The 34-ton black, steel sculpture "Sky Tree" is the latest acquisition for the \$2.5 million art-in-public-places program of Embarcadero Center, the downtown office-shopping-hotel complex being developed by David Rockefeller, architect John Portman, and The Prudential Insurance Company of America. The sculpture will be emplaced in a reflecting pool at

street level and rise two-stories through the plaza opening to a height of three additional stories above the podium level.

The Nevelson sculpture joins an already impressive collection of modern art which includes the Charles Perry geodesic sphere "Eclipse" in the Hyatt Regency Hotel, Nicolas Schoffer's "Chronos XIV" at the Levi Strauss Building, and Willi Gutmann's "Two Columns with Wedge" at the Security Pacific Bank Building.

Art experts here say "Sky Tree," the tallest work the 76-year-

old Nevelson has ever created, is likely to be the most important major piece of public sculpture in California and among the most important in the country.

Nevelson's works already stand in such noted collections as the Whitney Museum, the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, all of New York; the Israel Museum in Jerusalem; the Los Angeles County Museum; Tate Gallery in London; and Rijksmuseum Kroller-Muller in the Netherlands.

A 1976 construction in wood, "Bicentennial Dawn," stands in the J.A. Byrne Federal Courthouse in Philadelphia. Another monumental work, "Night Presence," (corten steel) stands on Park Avenue in New York. In 1973, Nevelson received commissions from the cities of Scottsdale, Arizona, and Binghamton, New York. A large sculpture, "Transparent Horizons," was commissioned by I.N. Pei in 1974 for emplacement at Massachusetts Institute of Technology, Cambridge, Mass.

The monumental sculpture was fabricated by the Lippincott, Inc., foundry in North Haven, Conn., under the supervision of the artist.

It's being shipped in four segments, three of which are on the back of a Hallamore Motor Transport Company truck out of Holbrook, Mass. Hallamore is a company that "specializes in specialized carrying."

As The Centerview went to press the truck traveling via U.S. 84 and I-80 was expected to arrive here February 12. The other segment, the 10,000 pound, five-inch-thick steel plate that will serve as base for the sculpture, arrived in San Francisco late last month.

The four segments are to be bolted and welded together, then its black paint retouched in time for the February 24 unveiling.

Louise Nevelson: 'I was an artist from the start'

By Caroline Drewes
Examiner Staff Writer

It is three in the afternoon.

Like some marvelous tropical bird, or a gypsy witch, the renowned artist Louise Nevelson is perched restlessly on a straight chair in the Hyatt Regency suite, her buoyant vitality barely contained by space she eclipses. She wears flowing art deco silk pyjamas, layered, purple and scarlet and jade and black. "How colorful black is," she observes later in connection with her work, the soaring wooden assemblages and collages, and the monumental steel sculpture. "I feel it is the most aristocratic of colors."

Nevelson's spectacles are hooked over her tapestry belt; she wears a man's functional wristwatch and a splendid sculptured steel necklace of her own design.

The artist-celebrity has just come from the public dedication of her \$250,000, five story corten steel sculpture "Sky Tree" at Three Embarcadero Center, where it occupies a site she personally selected a year ago. (See Page 10.) "It is surrounded almost like a cube by the tall buildings," she says. "It has its own environment; it is what I've always done. I feel as though it has always been there."

She has kicked her shoes under the coffee table; the Nevelson feet are clad in warm black cotton stockings. She is resisting a cold; and when she steps out on her balcony to make a point about the San Francisco skyline, she wraps her body, still lithe and strong and unfettered by undergarments, in a floor-length chinchilla coat.

She is 77 this year, a matter of little concern to her. She has often said "My life had a blueprint from the beginning. I did not become an artist. I was an artist from the start."

And work (she prefers to call it her "activity") is still the most important thing, the most fun. It is one reason she never remarried after divorcing her husband when their son was nine, because "I had recognized from the beginning that truly we didn't have very much in common." She may not have married again; but she likes to point out, "I have free-lanced."

Louise Nevelson does and says just what she pleases; that includes drinking and smoking and "free-lancing" and going without sleep; and faulting editor Helen Gurley Brown for a remark she heard the editor make recently on television. "She said she wasn't afraid of death, she was only afraid of getting old. I'm 77 and I don't give a damn," snorts Louise Nevelson. "I don't want life at all costs," she has said often enough. "Dear God, no."

"I regret the things I didn't do, not the ones I did."

Back in the room, she lights another cigarillo and contemplates the inevitable question: How does she feel about receiving top honors, with Mary Tyler Moore and Iran's Empress Farah Diba, on this year's Best Dressed Women list?

According to People magazine assistant editor Lee Wohlfort, one of the judges, there was "never a doubt" about Nevelson making it. She was cited for "her marvelous — if mixed-bag — sense of style." The sculptor has been quoted as saying of her selection, "I couldn't care less."

Now she answers, "Believe it or not, I think it's kind of humorous. Now I'm used to it, you grow into it." She looks for an analogy. "It's like ... a bouquet of flowers you didn't expect, from a lover."

Then, with characteristically flamboyant gestures, regarding her audience from under the thick black-awning lashes (her "signature," and as someone once noted, the only false thing about her) she launches into a description of the White House dinner for Canada's Premier Pierre Trudeau, leaping to her feet at times and swooping about the room to act out a point.

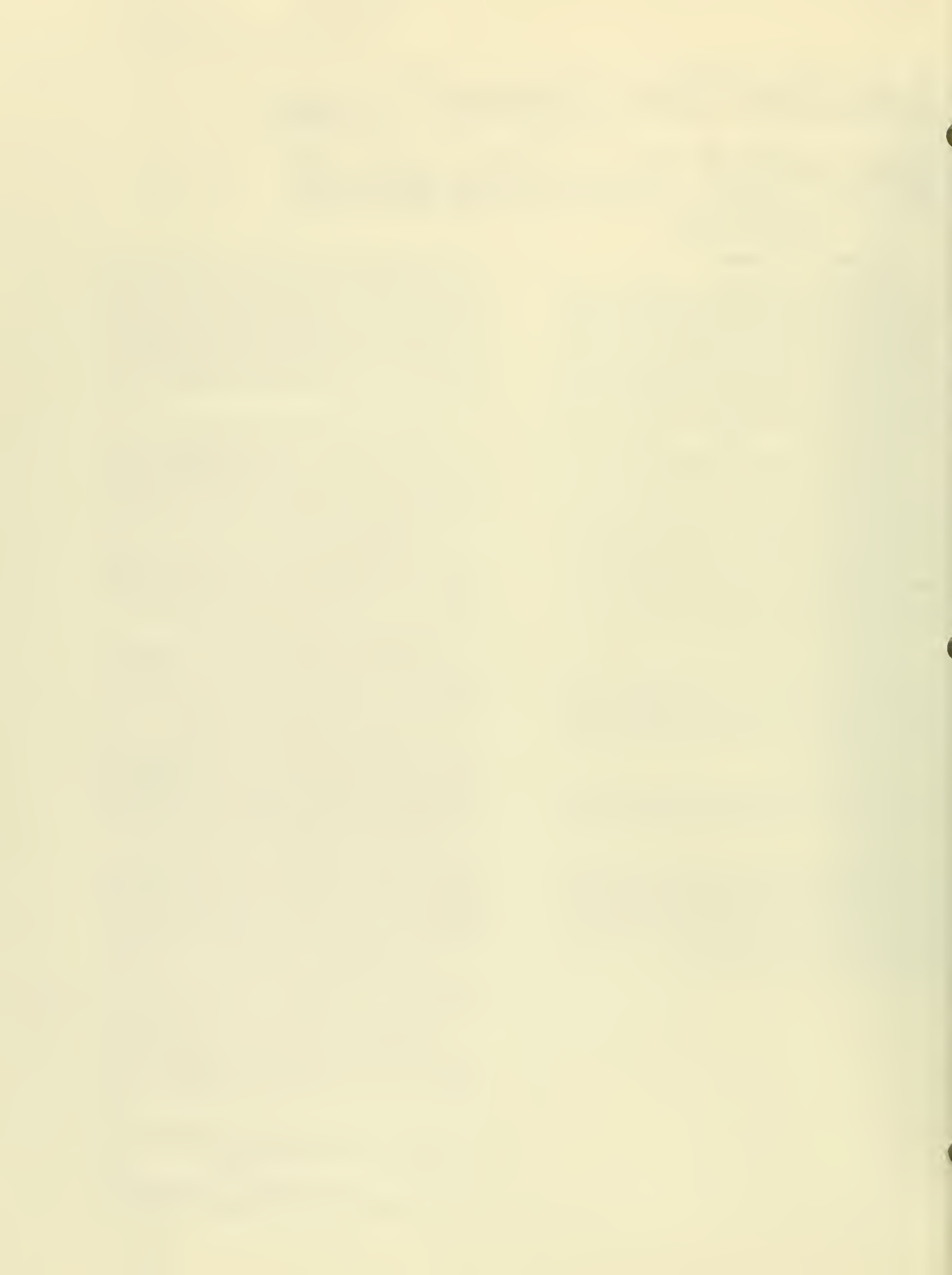
"I went to the White House first with Johnson, then when Ford was president. The Carters made it so homey. I enjoyed it to a point, but I don't like the White House to be that informal. I don't need the trumpets the Fords had; I guess Nixon started that, but I do think you have to have a forin."

"The point is President Carter let it be known this was going to be folksy, and everybody came looking like they were going to bed."

"I put together three outfits; a red pyjama suit with a metallic tunic over it and then a really fine old Chinese robe, sleeveless. Instead of standing out, I got lost in the crowd; I think because everybody was so dowdy."

"And there was no communication in the receiving line. I told Mrs. Carter, 'I'm glad to meet you, and I'm glad to meet you here.' She didn't get it."

There are many other things in this Kiev-born, Maine-reared daughter of Jewish emigres speaks about



Sculpture in step with a city's advance

INSTALLATION OF Louise Nevelson's "Sky Tree" isculptural construction in the core of Three Embarcadero Center has now brought the whole center to within a step of completion.

Linked by a network of overstreet bridges to the adjacent Golden Gateway, the total project is superbly conceived, fine in taste and full of life.

The Embarcadero business buildings, with a fourth still to come—together with the Hyatt Regency Hotel and extensive plaza areas—add up harmoniously to the most important local urban advance since the Civic Center was built early in this century.

To pay a compliment to the huge undertaking is necessary as a just tribute to the San Francisco Redevelopment Agency and its late director, Justin Herman, because in their work they found themselves painfully heckled at every step by people of small mind.

Now even some of the main hecklers are frankly admiring it, realizing at last that the project has grown into a decoration and advantage, 365 days a year, to countless San Franciscans and visitors.

Of the center's four major sculptural adornments which are separately placed, each within a single building, Nevelson's work seems one of the very best. Another has been Montana-born Charles Perry's spherical "Eclipse," woven monumentally in aluminum tubing, in the towering Regency lobby.

Meantime Swiss sculptor Willi Gutmann's "Two Columns With Wedge," at One Embarcadero Center, is retaining the appeal of its vertical stainless steel forms and smaller units extremely well.

Art/Alexander Fried

Not so impressive has been European sculptor Nicolas Schoffer's "Chronos XIV" at Two Embarcadero Center. His Erector Set-like open metal framework, adorned with reflector discs, some small colored lights and mild efforts at mobility, looks like empty gadgetry.

The stalwart upright form of Nevelson's "Sky Tree" is clearly handsome, it looks abstract, not very tree-like. But its dark steel tone gives it magnificent feeling. So does its combination of verticality, shield-shape and fin elements, the way its circular or loop aspects embrace its geometric form and its soft contrasts of shadow.

Near the Nevelson "Sky Tree" I saw one person who seemed to know how to enjoy it and one who didn't.

The former, bearded like a lumberman or one of the Berkeley street people, and jolling next to ivy at the base of the sculpture's pool, wore a woolen top piece and a large embroidered shawl while contentedly smoking a foot-long cigar.

The latter was an elderly lady—younger than the septuagenarian Nevelson—who admitted the sculpture baffled her. "I guess I'm old-fashioned," she said, edging away from it.

"You haven't even looked at it," I said gently. "Give yourself a chance." Briefly I tried to make her realize that looking over the sculpture appreciatively could be like looking at classical ballet dancers and the way their

postures and movements offer graceful beauty to an esthetic eye.

Thinking of other comparisons, Gutmann's spotless, silvery "Two Columns With Wedge" brings to mind the shape and tonal purity of an upright flute or abstract bodily sculpture by Jean Arp. Gutmann's is the only big sculpture of the set that gives forth a hefty gush of water in its fountain.

Three of the sculptures, excepting Perry's, stand on an inner main floor and protrude upward through a second-floor opening and to the open sky. The best way of seeing them, with the aid of escalators, is to look them over from all three levels.

The upward thrust of three partially outdoor sculptures has a completely beguiling relationship—like a real-life collage—with all the urban landscape surrounding the Embarcadero Center, even including the ceaseless flow of upper freeway traffic.

From the center's top levels a viewer can see not only high-rises, often with fair space among them, but particularly the Transamerica pyramid pinnacle, two Bay Bridge towers and, with cozy effectiveness, the nearby old Ferry Building, looking better from here than from other places.

All this environment is enlivened by the Embarcadero Center's numerous fine shops, its restaurants, bars, some art galleries and light refreshment facilities, as well as outdoor opportunities to look, sit, read, dream.

They make a fresh city within a city. It will become increasingly lovable as the public lives with it—for which lasting credit is due to architect-enterpriser-designer John Portman, truly a city builder.

SKY TREE FACTS

Sculptor: Louise Nevelson born Kiev, Russia in 1900. Family emigrated to the U.S. in 1905. Her sculptures are in permanent exhibitions in leading museums and sculpture gardens, primarily in the eastern U.S.

Cost: Approximately \$250,000.

Location: Based on the street level within the public shopping plaza of Three Embarcadero Center. Penetrates the upper two levels of the plaza rising another three stories parallel to the 35 story office tower.

Statistics: Corten steel sculpture, painted black. Four segments assembled to a height of 54 feet and weight of 29 tons. Maximum horizontal dimensions vary from 12 feet wide to 14 feet deep.

Composition: Major vertical elements are made up of plates welded into box shapes with reinforced joints and interior cross bracing. Box shapes are formed from $\frac{1}{2}$ " corten steel plate; planar and curved shapes, from $\frac{1}{2}$ -inch or $\frac{1}{4}$ -inch corten. Components

were assembled at the foundry into four major elements for shipping. The base plate of A-36 steel is 5 inches thick, weighs 10,000 pounds and is secured to the building's reinforced structural beams with 28 one inch diameter bolts. (Corten steel does not rust like common steel and lasts indefinitely without additional care).

Fabricator: Lippincott, Inc. foundry, North Haven, Connecticut.

Installation Contractor: Lazar and Association, San Francisco-New York.

Project Architecture: John Portman & Associates, Atlanta and San Francisco.

Project Coordinator: Simon Snellgrove, Development Manager, Embarcadero Center.

Construction Coordinator: Erik Ruppe, A.I.A., Embarcadero Center staff.

Executive Director of Embarcadero Center: James R. Bronkema.

The center moves on schedule

Airview takes in the Embarcadero Center, where more building is coming. Included are No. 1 Embarcadero (1), Levi Strauss Building (2), with its forthcoming twin (3), the projected new skyscraper (4), the Hyatt Regency Hotel (5) and the Alcoa Building (6).



By Donald Canter
Urban Affairs Writer

The Rockefellers and their partners will begin construction right on schedule next week of the fourth building of their Embarcadero Center.

Going up in the block bounded by Sacramento, Clay, Drumm and Davis streets, the 35-story, \$55-million office skyscraper will be the identical twin of the center's recently completed Levi Strauss Building. Half the space in that structure has been leased.

Occupancy of the first, 45-story building of the complex in the Golden Gateway redevelopment area is nearly 100 per cent, according to James Bronkema, executive director of Embarcadero Center.

The center's other building is the 16-story Hyatt Regency Hotel. The daring design of the hotel by architect John

Portman has made it one of The City's major tourist attractions.

The towers also were designed by Portman, who is a partner in the center along with David Rockefeller, Texas financier Trammel Crow and the real estate arm of the Prudential Insurance Co.

The newest structure will contain 650,000 square feet of office space and 75,000 square feet of retail shops.

There will be four parking levels for 675 cars.

Plans for the center's fifth and last building are incomplete.

Though that structure originally was designed to rise 60 stories, there has been speculation that it may be shortened because of objections by the City Planning Department.

Bronkema said his group also is considering building one or more theaters, as envisioned in the original redevelopment plan for the area.

The City Scenes From A Work In Progress

By Walter Blum

■ In 590 B.C. for his mountain princess, Nebuchadnezzar of Babylon built a Hanging Garden and filled it with flowers and trees, and terraces of brick, and had it irrigated with water from the Euphrates River nearby.

In the 1970s, men have raised a modern Hanging Garden in San Francisco and suspended it above the city and filled it with terraces and bridges and bazaars, while far below in noisome display traffic swirls and chariots roar and demons fume. But the people of the Garden see the city as if in a dream, hear only the tinkle of moving sculpture, feel only the breeze as they lounge in the sun . . .

There are ten thousand inhabitants of the new Hanging Garden—a world within a world beyond the wildest imagining of Nebuchadnezzar himself.

Through a wall of glass, James Bronkema looks down from his aerie on the sixteenth floor like a caliph surveying his domain. Bronkema has graying hair and a moon face. He talks in vivid, staccato leaps.

What he sees stretches east and west for eight acres, for five square blocks. There are two towers thirty and forty stories high, a third almost finished, a fourth not yet built, and an eight-hundred room hotel called the Hyatt

Regency. There are four levels of underground parking and forty-seven shops of various sizes and shapes and eight restaurants and six eating places—and there is more to come.

"We are building a neighborhood one block at a time, two years apart," says Bronkema. "Anybody can tell you that's insane. But we're doing it that way."

Bronkema is project director of Embarcadero Center, the biggest thing of its kind in San Francisco, a massive attempt to rescue downtown from decay, a super-neighborhood being created in one great thrust rather than growing little by little, the way neighborhoods usually do.

It is a study in contradictions: cold and oddly warm at the same time, giant-sized with huge concrete blocks and whispering corridors where the wind swishes through a tunnel—and yet human too, even comfortable at times, as cities often forget to be.

It is designed for walking. Each building, like a latter-day Hanging Garden, has a "shopping gallery" built two and three stories above the ground, and each gallery is connected by bridges over the traffic to its neighbor, so that one walks from building to building over bridges. And the traffic rumbles below.

The top level is called the "podium," and it is here that the inhabitants of the Garden take their ease, seeking the often capricious San Francisco sun. Below that, the "lobby" with its avenue of shops and entrance to the adjoining office building acts as a kind of "core." Finally, there is the level that leads to the street, which one negotiates through a covered walkway called a "people scoop," which Bronkema describes as a device for orienting people to a space. "You can walk in and see what the space is like without committing yourself," he says.

Embarcadero Center is one of many projects slowly changing the face of the city, developments like the enormously successful Ghirardelli Square and somewhat newer Cannery. Unlike them, however, Embarcadero Center has not become a tourist attraction—perhaps because it lacks the lure of a close-by Fisherman's Wharf. Nor is it in the same category as a suburban shopping center. "The suburbs evaluate their market by number of families," says Bronkema. "We don't have families. Our market consists of the people who work within a five-block radius. But that's a population of 150,000. That's a market you can't afford to ignore."

It is midday on the "podium" of Two Embarcadero Center. The morning mists have lifted, and breezy sunshine floods the patterned cement. The people of the Garden are out— young businessmen, secretaries, a few tourists umbilically linked to cameras who have found their way here—filling the cement benches. In the center Nicholas Schoffer's "Chronos XIV," a fifty-eight foot high piece of kinetic sculpture, rises through an opening in the concrete. The sculpture seems alive. It moves. It hisses and hums. If you stand in front of it long enough, you can see yourself go by in one of the mirrors that revolve.

Almost everyone appears to have brought a lunch. On one bench a girl in high brown boots and a beret sits eating and reading a paperback. Across the way a hard-hat with a stomach, in a yellow T-shirt and a beeper at his waist, has curled up and is taking a snooze. Two nattily dressed office workers pass by with green peppermint ice cream cones in their

hands. They hold the cones gingerly so as not to drip on their suits.

Across the Davis Street Bridge the terrace of Embarcadero One, facing north, lies in shadow and abandoned by the sun-searching lunchtime crowd. A young couple hurries through the open space into the people scoop, and down the escalator. He wears a blue suit, a mod-length moustache. She has on faded jeans and holds a tiny gray dog in a white mesh bag. The young lovers duck down a side corridor and he pulls her close. They nuzzle and kiss. Her head flies back in laughter at something he has said.

From his office in Atlanta, Georgia, architect John Portman explains the philosophy behind his design of Embarcadero Center.

"It's an attempt to turn the city back to serve human beings," he says. "Cities have grown so haphazardly in this country, you see. Individual companies build buildings for their individual needs, but the interest stops at the property line. So nothing is coordinated. Things take over—buildings, automobiles. Nature is run out, and the only place left for people is the sidewalk. Now what we're trying to do at Embarcadero Center is create a new way of life in an urban area. What we're looking for is a pedestrian environment."

Embarcadero Center was the marvelous toy of two rich developers: David Rockefeller and Texas investor Trammel Crow. As architect and also as partner they called in Portman, who had already designed Peachtree Center, a somewhat less ambitious project in Atlanta, and would later lay out Renaissance Center for Henry Ford in Detroit.

Embarcadero Center is costing them a blockbuster \$250 million. It was carved out of a forty-seven acre waterfront plot acquired through Redevelopment—which explains why there are also bridges leading across the street to the cross-hatched Alcoa Building and its plaza, and then to the Golden Gateway with its homes and apartments and stores. The whole thing, in fact, is one giant complex (although run by separate corporations). You can walk for blocks to the north, to the east, without once touching a street. All this was part of the vision

of the late M. Justin Herman, who never lived to see his city within a city fulfilled.

Embarcadero Center was born into a sea of controversy. Critics charged that the pedestrian mall was too large, that the central building formed a "Chinese Wall" blocking views from the hills, that the waterfront couldn't take anything that big. Portman fought back; nevertheless, he did compromise, splitting the central building into two with a street in between. Then in the late 1960s the money ran out. It took a last-minute loan from Prudential Life Insurance, which was then cut in as another partner, before the Hyatt Regency was built.

They are holding a Bicentennial wingding around the street-level fountain at Embarcadero Two. An air of festivity has invaded the premises. A man on stilts, dressed as Uncle Sam, is parading around with a sandwich board about his neck. The Powell Street Jazz Band bounces through *Avalon* and *Margie* and *The Sheik of Araby*. Several seniors and at least one mother with a baby in a stroller have planted themselves on the cement bench best calculated to view the entertainment to come.

The people who run Embarcadero Center like to put on little lunchtime "entertainments" such as this—jumping frog contests, tricycle races around the complex, music by members of the San Francisco Symphony. Today they have set up a table covered with a red-white-and-blue paper tablecloth where disc jockey Jim Lange is auctioning off pies. The 49er Nugget girls in red jackets are passing out sheet music for a sing-along. A crowd of some two hundred has gathered, everyone in a happy mood except for one elderly gentleman with a white moustache, who objects to the presence of two young women in jeans up front. "You're blockin' the view," he growls.

One of the young women glances at him with disdain. "Aaah, you dirty old man!" she mutters.

The old man says something obscene and walks away.

At lunchtime McDonald's is a madhouse. This is the only McDonald's in town, as far as

continued

anyone knows, that features a wall board which gives the closing Dow Jones averages and stock report. Outside, on the Davis Street bridge, several young men have taken tables and spread their bag lunches in the sun and sit talking and eying the female parade, girls in pantsuits and pleated skirts and cool beauties with sunglasses propped on their heads.

To the east, the clock on the Ferry Building strikes the hour. To the west, on the podium of Embarcadero One, the monstrous outcropping of Willi Gutmann's steel sculpture thrusts itself upward—an overgrown penny-whistle, or perhaps a rocket ship getting ready to blast off. A little Japanese girl walks by with a red-white-and-blue ice cream cone. Across the bridge in the plaza behind the Alcoa Building, a young man pauses at the dandelion fountain and then impulsively sticks his hand in the water. "Wet," he says to a friend.

Mike Walsh is affable and husky and looks like the kind of man who would earn his living running a saloon, which he does.

"I guess you might say we get the majority of the pretty people." He hunches down in his seat. "The young executives, the people on the way up. It's primarily a twenty-five to forty-five year old crowd. A neighborhood bar in the financial district that caters to the neighborhood—only the neighborhood happens to be young business people. Kinda like Perry's, only a little bit younger."

After five, Mike's bar, the Holding Company, which he runs with Gary Maugham, is probably the most popular place in this part of town. The male-female ratio runs almost exactly fifty-fifty, he says. Friday nights the line runs out the door and they have to put a guy on the door to keep it down.

Mike says a number of insurance men write most of their business in the bar. "I had a guy who used to manage the Hastings store downstairs, and he said he sold more suits out of here than in the store. He made all his contacts here."

Does Walsh think Embarcadero Center is a success?

"I think it's going to be. It's just a matter of time," he says. "It's just going to take a little longer than they originally projected, that's all."

Behind the Alcoa Building plaza, a flight of stairs leads to a grassy area, an unlikely mini-park. The stairs seem to take you into the jaws of the freeway off-ramp—until at the last moment the freeway bends away, peels off like a tangerine, and one walks under it. This too is part of the Hanging Garden, although here for a little while the visitor finds himself coming down to earth.

Across the street is another small park with a gazebo-like affair of steel braces, under

which are tables for checkers and picnicking. In front of the gazebo, a half dozen young men have stripped to the waist and are playing a game of pepper ball. One has an old-fashioned watch dangling from a strap on his pants pocket, which he consults from time to time. From here, the whole panorama of the waterfront development spreads out—Embarcadero Center, Golden Gateway, Alcoa—the shimmering towers of Oz made of concrete.

And yet something is missing. Something in this view needs to be here, and isn't.

Up the path is the notorious Vaillancourt Fountain. Notorious, and yet what a funny, Rube Goldberg contraption it has become and how popular with its water gushing in crazy directions. Pigeons flutter around, brassily demanding a snack. The roar of water drowns out the roar of the freeway, a blessing. Suddenly, a swarm of Chinese children wearing yellow identification tags descends on the fountain, screaming, chasing pigeons, racing back and forth behind the cataract. One of the children falls in the fountain pool and has to be wrung out.

And then you realize what is missing: The Bay. The waterfront, which is what brought all this construction here in the first place. The waterfront has disappeared. From here, only a sliver of blue is visible behind the Ferry Building. It all seems rather pointless and sad.

They turned the first spadeful of earth for Embarcadero Center in 1968. Then workmen began finding artifacts from San Francisco's past, from the ancient Long Wharf of Forty Niner days that had been buried on the site—bottles and buttons turned up, and anchors and even a couple of skeletons. Amateur archaeologists came swarming down. "They were like a bunch of old women at a department store sale," Bronkema recalls. "It became impossible to control. There were fights. It was a mess. Thank God that's done with now."

But Embarcadero Center itself isn't finished, not by a long shot. The plan calls for a fourth tower, with still another podium so people can walk above ground all the way from Battery Street to the Hyatt Regency, four blocks away. Also on the drawing boards is an entertainment center: an 1800-seat legitimate theater, a half theater-in-the-round, a small movie house. But all this could change. It all depends on what else is happening in San Francisco: Whether there will be a theater in Yerba Buena, what happens with the Performing Arts Center, what ACT plans to do.

In other ways, though, Embarcadero Center already looks like a success. Business has been excellent. Building No. 1 is completely rented. Building No. 2—of which Levi Strauss occupies eight floors as corporate headquarters—is coming up fast. Retail outlets in the Center do an estimated \$21 million

worth of business a year, and the Center is a continuous art show—almost a million dollars worth of sculpture and tapestries has been installed so far (Building No. 3 is slated to have a gigantic black steel piece by renowned sculptor Louise Nevelson).

Pam Adams of Design Research speaks glowingly of the Center. Ms. Adams, a tall willowy blonde in a blue jumpsuit, manages Design Research, a two-story shop full of sleek modern furniture and fabrics and what are called "accessories" in the trade.

"In the past three years the Center has changed totally," she says. "At first there were people in and out only in big spurts during lunchtime, and then the place died. It was a feeling of a lot of concrete. It just wasn't very humane. But now more stores have opened up. The Center's softened up. There are people around, and people make a place live."

Even when one has seen it before, the lobby of the Hyatt Regency comes as something of a shock. The system is never quite prepared for it. John Portman's design with its glass elevators and crazy angles and live birds in cages is an architectural *tour de force*, a cross between a mad cathedral and Disneyland. Ascending the escalator are two tourists in seersucker suits who apparently have come unprepared. Debouched into the lobby, they look up with awestruck eyes.

"Jeeesus Christ!" one of them murmurs. "Will you look at that!"

From here the walk is temporarily interrupted. A corridor from the lobby past an art gallery leads to what should be the podium, the terrace level, but the podium has not yet been built. So the visitor must descend to the street, proceed past a block of construction, and then past the unfinished Embarcadero Three, and at last he is back in Embarcadero Two.

It is mid-afternoon now. On the podium, almost deserted, a tired-looking girl with mousy brown hair and clutching a copy of Hesse's *Gertrude* makes her way to a bench, stretches out, spreads Hesse over her face and falls asleep. The visitor crosses the bridge to Embarcadero One where, to the music of

Bruch's G Minor Violin Concerto, he sits sipping a strong brew at the Perfect Recipe, where they advertise twenty-six coffees by name. Outside, on the podium, an Indian chap from the nearby Anjuli restaurant is selling samosas from a rolling cart. The afternoon fog is starting to blow in.

The visitor looks in briefly at Ripples. There aren't many customers at this hour. But at night Ripples becomes a crowded discotheque. There is a string of tv screens behind the bar, and the music is deafening. The two tiny dance floors seem hardly adequate, but the bartender says that's not unusual. "Most places have smaller dance floors these days," he observes. A plump man with a large florid moustache nods his head. "You see a lot of belly bumping," he says.

The center's day is winding down. Up on the sixteenth floor, a clutch of chattering secretaries is getting an early start, switching from the bank of local elevators (stops at every floor) to the express (no stops) heading down. Down in the Holding Company, Mike Walsh braces himself for the five-thirty p.m. rush. At Embarcadero One a large shaggy dog comes plopping down the steps to the street level, apparently masterless, lifts his leg against a pillar and trots away.

In Atlanta, John Portman examines his handiwork with satisfaction. "We think that when it's all done, Embarcadero Center will set a tremendous example," he says, "of how to build in a highly densified city."

The visitor descends the escalator, still wondering about what he's seen. Is this really a vision of the future? Are they really happy, the people of the Garden, in their clean, quiet, inward-turning environment where from dawn to sunset a person can live, self-sustained, without ever having to venture beyond the gates. What about the city outside? What about the dirty, disordered, jumbled world that Nebuchadnezzar doesn't see?

The visitor looks one more time at Schoffer's "Chronos XIV." But the turning mirrors on the massive sculpture reflect only himself. □

AN ADDITION TO S.F. SKYLINE

Commercial News Staff

4 March 1977

San Francisco's skyline will have a new addition, it was announced Thursday.

Walter H. Shorenstein, chairman of Milton Meyer & Co., said he will build a \$50 million, 33-story office tower and five-story satellite theme building on Market Street.

The project is financed by Metropolitan Life Insurance Co. with Shorenstein and the Bechtel Corp. as joint venture partners.

The new buildings will occupy the site on Market between Beale and Fremont streets, with the tower and adjoining satellite together providing about 750,000 square feet of gross building area, allowing for typical floor space in the tower of about 20,000 square-feet per floor and 10,000 square-feet per floor in the satellite.

Architects for the project are Gin Fong and Associates.

Plans call for a 1979 completion date.

The tower will represent the fourth major building in the master-planned and architecturally integrated development of the two blocks on Market Street bounded by Beale and First streets and intersected by Fremont.

With the addition of the tower to the three existing buildings in the center, about four million square feet of office space will be provided, making the complex the epicenter of a new financial-commercial community served by the Embarcadero station of BART which fronts the new office tower.

Bechtel presently occupies two buildings within the two-block area and the complex also includes one Metropolitan Plaza, occupied by Metropolitan Life, IBM and Bechtel, at the corner of Market and Fremont, directly across the street from the new building.

\$25 million plan for project at 4th and Market

The 70 year old Pacific Building at Fourth and Market Streets long a center of the apparel industry, will be spruced up and enlarged under a \$25 million development plan announced yesterday.

A \$1 million facelift of the distinctive nine-story landmark building is scheduled to start within 60 days after the sale of the structure, owned by the M.T. Corporation, has been completed. The sale price is about \$4 million.

The buyers, investors James Wangenheim and S.T. Chen, said they have also secured a lease option on the adjacent vacant site of the old Santa Fe bus terminal on Fourth Street.

This site has been earmarked for expansion of the Pacific Building, making it into a major apparel mart.

Chen said the architectural firm of Whisler-Patri has been retained to restore the existing edifice and plan the annex which will consist either of a single structure or two separate buildings.

When completed, Chen said, the annex will add 520,000 square feet of space to the 195,000 square feet in the old building.

There are no plans to change or remodel ground floor businesses which include a drug store, two shoe stores, a jeweler, a greeting card shop and a bank.

The remodeling plan includes a redesign of the building's public areas, such as hallways, elevators and the lobby. Showrooms and shops will not be remodeled.

The developers also say that when the project is completed in 1981, it will quadruple the current tax base and "fit in admirably with the program of uplifting and beautifying the overall Market Street area."

They also predicted that "this expansion will provide the local apparel business a tremendous shot in the arm with resulting benefits to those in such ancillary trades as jewelry, textiles and accessories, among others."

In the meantime, developer Lyman Jee is continuing his efforts to obtain financing for a major centralized apparel mart long planned to be located in the Yerba Buena Center redevelopment area.

Chen declined to speculate on what would happen to his apparel center plans, especially the planned expansion, if Jee gets his apparel act together.

"Our plan is very feasible at this time," said Chen.

\$40 million tower planned on Market

Plans were announced Thursday for a \$40 million office tower at the foot of the Post Street "corridor" in downtown San Francisco.

Details of the 31-story structure, to be erected at the southeast corner of Market and Second Streets, were disclosed by Fred H. Holmes, president, and John R. McLernon, vice president of Marathon Development California, Inc.

The 410-foot building will be a six-sided — first of its design in San Francisco — and is called 595 Market, McLernon said. Demolition of three structures now occupying the site will begin later this month. The new tower is expected to be ready for occupancy in mid-1979.

The project will be developed, owned, and managed by Marathon

Development California, Inc., a subsidiary of Marathon Realty's U.S. holding company. Marathon Realty is part of the Canadian Pacific group of companies, and the 595 Market building is Marathon's initial venture in the U.S. The project was acquired from Real Property West, San Francisco.

According to McLernon, the tower will rise from a diamond-shaped pavilion. The 45-foot high pavilion is intended for a banking facility of 13,000 square feet with 8,000 square feet available for retail business.

McLernon said the building will be placed diagonally on the property, which is bounded by Stevenson Street on the south, "in order to take full advantage of available natural light and San Francisco's exceptional scenic views."

The pavilion will be serviced by twin escalators, and 10 high-speed, central elevators will accommodate the office tower. The building facade will be "high quality, white precast, with solar bronze windows, producing a quite

different 'layered' appearance," the Marathon executive said.

John E. Harris is the San Francisco-based project manager for Marathon Development California, Inc.

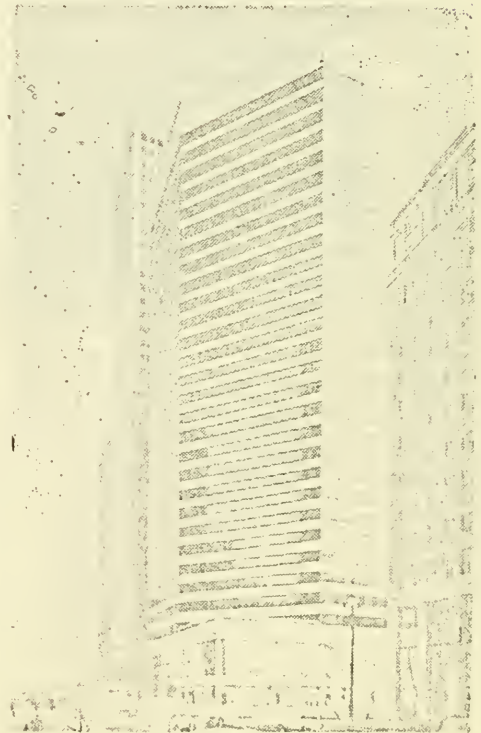
Harris said clearing of the Market Street site of the vacant Balboa Building and two smaller empty buildings is expected to take three months.

Project architect is Skidmore, Owings & Merrill of San Francisco. General contractor is Dinwiddie Construction Co., also of the City. Cushman & Wakefield, Buckbee Thorne & Co. of San Francisco has been appointed exclusive leasing agent.

4 The Progress ★ Fri., March 18, 1977



This will come down . . .



... to make way for this.

A SAN FRANCISCO LANDMARK

By Dick Brill

A 1907 real estate brochure carried this advertisement:

"The new Pacific Building is situated on the corner of Market and Fourth Streets, fronting nearly 200 feet on Market, at the intersection of four of the principal thoroughfares of the City — Market, Fourth, Ellis and Stockton Streets — and in the heart of the business district. Offices in this magnificent structure are now open for your inspection.

"Six fast passenger and one freight elevator in charge of skilled operators will furnish high-class service day and night.

"Highest standards of service include an up-to-date compressed air cleaning system, a high-grade janitorial service, hot and cold water, electric light and gas in every room, and steam heat."

Market Street of old was the first area to rebuild after the disastrous 1906 earthquake and fire. The nine-story Pacific Building, at the southwest corner of Fourth and Market, completed in 1908, was hailed as the largest reinforced concrete building in the world. The architect was the same man who would later design the Empire State Building.

The styling was in the Moorish tradition with a

facade of green tile imported from Italy. Marble was used abundantly in its construction.

One of the building's most distinctive features was an immense light court decorated with shrubs and flowers. It originally served as a skylight for a large and handsome lobby. Today the lobby is gone, the space occupied by ground floor stores.

One of the building's first tenants, when it first opened, was a quality department store called S. N. Wood and Co. which occupied the entire first floor. In the basement was a very popular restaurant called the Bismarck Cafe. During World War I, because of strong anti-German feeling, the name was changed, after an incident involving a group of servicemen who roughed up the place. Its new name was The States and it consistently drew a good crowd until it closed down during the depression.

It was the best known for its impressive dining room with four rooms, each in a different style. Overhead was an ornate, handcarved ceiling depicting an apple orchard.

Initially, the Flood family owned the land and leased it to the Pacific Co. for the construction of its office building. During the '30s, because of hard times, the building was repossessed by the

Floods.

Meanwhile, Hale Brothers lost the lease on its department store at Fifth and Mission Streets and negotiated the purchase of the Pacific Building. Their plan was to remodel it into new headquarters for the store. They got as far as remodeling the lobby until World War II came along and, with its ban on construction, did not allow them to complete the project.

The building changed hands again in the 1950s, acquired by the M. & T. Corp. It also became known as the Apparel Mart, most of its space devoted to display headquarters for men's and women's fashion designers and textile merchants.

In May of this year, a \$25 million development program involving the addition of two new buildings to the 821 Market Street address was announced by new owners, James Wangenheim and S. T. Chen. The first phase of this operation is underway, restoring the unique architectural character of the building's derivative Moorish facade.

Included is a plan to redo the courtyard into an outdoor dining area and restore the arcade and cornice at a cost of some \$1 million.

Two new adjoining buildings are also planned on the site of the former Sante Fe bus terminal, at Fourth and Jessie (now a public parking lot), adding some 350,000 square feet of commercial space to the current 195,000.

In one of the new buildings, features include a glass-roofed fashion showroom, spacious conference facilities, a bar-restaurant, and the Apparel Mart Club on the ninth floor.

The other new building is a 24-story Apparel Mart Tower. The entire project is targeted for completion in 1981.

He built a little Athens in the Tenderloin

S.F. EXAMINER—Page 9

☆ Fri., Sept. 23, 1977

By Gerald Adams and
Henry Weinstein

Of all the many characters in the neighborhood, Vassil Glimidakis, owner of the Minerva Cafe, most embodies both the problems and the promise of the Tenderloin.

The robust, 45-year-old Greek-American has been a prominent figure in the area since he bought the Minerva, at 136 Eddy, with three partners in 1952, for a mere \$1,000.

Now, Glimidakis, who is like a ouzeman Chamber of Commerce boosting the Tenderloin, owns a substantial chunk of real estate on Eddy and Mason Streets. This includes about 20 businesses leased to proprietors ranging from an outdoor fruit market to an "adult" movie theater.

But despite all that — or, more exactly, because of it — "It's rough times for me," he lamented recently, the almost perennial smile disappearing momentarily from his cheery face.

Glimidakis had to close temporarily the Ambassador Hotel at 55 Mason St. earlier this year because of alleged prostitution and because the hotel had fallen into considerable disrepair. Two years ago, the police developed a major "renting" case against one of the hotel's managers.

Additionally, he's over \$30,000 in arrears compounded interest in arrears on Ambassador property taxes to the City.

Glimidakis' other hotel, the Taj Mahal, was recently closed by the city for a long list of code violations.

No building could have less resembled its name.

There were water leaks all over the hotel; many rooms were a shambles, and it was a notorious "trick pad."

Business has declined steadily at the Minerva Cafe for the past five years. Some nights, Glimidakis has no more than 20 customers, and he claims he lost \$20,000 each of the last two years. Last year, he was ordered to close down the restaurant by health inspectors who found a variety of unsanitary conditions.

Glimidakis was granted a stay by the Board of Permit Appeals despite the fact that there was a long list of health violations dating back to 1970.

Additionally, Glimidakis said he recently was ordered to pay the Internal Revenue Service \$11,000 after an audit. "I'm always short," he said.

And there are a number of his current and former employees, including Willie Morton, the former night clerk at the Taj Mahal, who say "the man owes me money."

On a variety of fronts, one could conclude that the bulky six-footer is in as much trouble as the Tenderloin itself.

Yet the ugly impression that one gets from looking at the bare facts about Glimidakis tells little about the positive impact he has had on the Tenderloin. He has played the leading role in creating a little "Tajlaka," a thriving Greek business quarter in what he prefers to call "the heart of San Francisco," a designation he much prefers to "the Tenderloin."

Glimidakis can often be seen walking the streets conversing in his native tongue with one of the hundreds of Greeks that pass through the neighborhood daily. Other times he can be found gabbing across the street with a watchman. Let's rented space to or with Bill M. Minninos, publisher of the New (California), the 4,000-circulation Greek-American weekly, printed in San Francisco.

Glimidakis also frequents the Hellenic-American Social Club two doors down, from the Minerva, where he plays poker or "Greek rummy." And, of course, he can be found serving moussaka or resina (resinated Greek wine) or flaming kasseri cheese while dancing out of the kitchen at the Minerva. He is ever buoyant.

When Glimidakis came to the U.S. in 1952, he spoke only a few words of English. At the time there was a Greek grocery, one Greek coffee shop, an import store and the Minerva on Eddy Street.

Since that time Glimidakis has,

with a handful of drachmas and boundless enthusiasm, done what no millionaire speculator could. He has created a lively ethnic business section that may lack the patina of Union Street, but is genuine in the same fashion as Stockton Street in Chinatown and the Latino sector of 24th Street, although not nearly so extensive.

"This area would still be dilapidated if it hadn't been for Glimidakis buying those buildings across the street," said Angelos Mounianos, whose Greek imports store next to the Minerva has thrived on Eddy Street for 10 years.

Audrey Owen, the City Planning Department's liaison to the Tenderloin, says, "The man's energy

When Glimidakis arrived in San Francisco 15 years ago, the former proprietor of a family pasty shop on the island of Crete, he began inauspiciously. First, he worked as a busboy at Lambros restaurant on Bush Street for six weeks.

Then he set up a business trying to wholesale baklava before the dough, honey and nut pastry became popular. "One day, he made a delivery to my shop, carrying the things on a tray on his head," recalled Angelos Mounianos. "He turned around and knocked over some vases which broke. He paid me back \$3 a week."

But Glimidakis had his eye on bigger things, and soon with three partners, purchased the Minerva. The restaurant has been a fixture in The City at various locations since 1892. Originally it was located on Polson, near Third, to serve Greek sailors coming ashore.

The Minerva had hummed along for a number of years but the business had never been spectacular. Then favorable articles in California Living and the Underground Gourmet spurred business. Soon people were lined up around the block on weekends.

Throughout the 1960s Glimidakis rode the wave of heightened interest in Greek food, music and dance spurred by the films "Never on Sunday" and "Zorba the Greek."

The walls of the Minerva soon

were adorned by the canvases of Glimidakis' mother, Ariadne, whom he brought from Crete and is now living in the refurbished Ambassador. He has also brought his four brothers, a sister and several cousins. The local Glimidakis clan has multiplied to include 19 children.

Among them are the four offspring of Vasili and his wife, the former Christina Bering, whom he met at a Greek picnic five months after arriving in The City. Christina has been a ballerina with the San Francisco ballet and their daughter Anastasia danced in a Nutcracker production that toured Hawaii, Glimidakis relates with pride. He then tells a visitor about all the swimming medals his sons Nicos and Marco have won.

Glimidakis' early success caused him to overextend."

"We Americans sit and analyze the dollars and cents. Him, if he likes it, he does it," reflected Mountanos, a graduate of Stanford.

"He's a self-made man trying to make good — an impetuous boy. Sometimes he jumps in over his head," said a longtime acquaintance. "He's always got cash flow problems."

Glimidakis readily acknowledges "I am not such a good businessman."

With the Taj closed, Glimidakis is hoping to shore up his little empire by refurbishing the nearby Ambassador. "I've spent \$75,000 fixing it up. New carpeting, paint, furniture, the elevators and boilers work."

As a man who says that he's trying to upgrade the Tenderloin, Glimidakis feels caught in a contradiction because he's leased one of his storefronts to an "adult" movie theater called "The Tea Room." He receives \$595 a month rent from the Sun-Moon Corp., who also hold the police permit on the Spartan Cinema, another "adult" theater that caters to men just a block away on 150 Mason.

"They're good guys," says Glimidakis of the men who lease the theater. "But I don't like porno-

graphic movies any more around here," he said, adding "I will not renew their lease when it expires next year."

Glimidakis also leases to an "adult" book store on Mason Street, next door to his fruit and vegetable market.

However, he said he does not feel troubled about this because the owner's windows are discreet and he sells other items besides pornography.

Glimidakis has a multitude of problems to overcome, but he's

undaunted. For instance, he continues to make overtures to other Greek businessmen to move downtown.

"There's so much fear from bad publicity about the neighborhood. Sure there are problems, but it's not so bad as everybody says. Let me show you." He led a reporter on a tour of some of the blocks with the worst reputations at 2 a.m. on a Saturday, just to prove the streets can be walked safely.

"We can make this a beautiful neighborhood if we get some help from the City," he said.



Vasili Glimidakis outside the recently closed Taj Mahal Hotel

Who owns the 'adult' stores

The map and the list show where the Tenderloin's "adult" outlets are located, who has the permit on each and the owner of the property.

1. Powell Street News, bookstore and peep shows, 209 Powell St. Permit holder is Herb Kirst of Kentfield. Property owner is 207 Powell St. Ltd., a company headed by Ben Simon, who also has an adult book store at 101½ Powell.
2. O'Farrell Theatre, 895 O'Farrell, movies and live sex shows. Permit holder is Jim Mitchell, Tiburon, of the Mitchell Bros. Film Group. Property owner is Beatrice F. Preet of San Francisco.
3. O'Farrell Books & Novelties, 447 O'Farrell. Proprietor is William Ellary Jr. Property owners are William Austen and Charles Gibbs Jr. of San Francisco.
4. The Sweet Shop, encounter parlor, 282 O'Farrell. Permit holder is Michael Musto, secretary of Ron London's Barone Amusement Co. Property owner is Ann Hamburger of San Francisco.
5. Ben Simon Book Co., 101½ Powell St. Proprietor is Ben Simon. Property owners are Burk H. and Mary Chung of San Francisco.
6. Ellis Adult Books, 415 Ellis. Proprietor is Howard Crenshaw. Property owners are Guey Thin Lee and Oy Bo Young, San Francisco.
7. Cupid's Corner, encounter parlor, 199 Ellis. Permit holder is Diane Heckenberg, a nurse at Kaiser Hospital in The City. Property owner is Tivoli Properties Inc., 870 Market, San Francisco, whose chief executive officer is Martin Hartz of the Hartz shoe repair family.
8. Mr. B's Boobies, 189 Ellis. Proprietor is Charles Harris of Burlingame. Property owned by Tivoli Properties Inc.
9. Love Nest, encounter parlor, 187 Ellis, currently closed. Permit holder is Gordon Grow of San Francisco. Property owner is Tivoli Properties Inc.
10. House of Joy, encounter parlor, 139 Ellis. Permit holder is Michael Musto of Barone Amusement Co. Property owners are Nicholas and Virginia Daphne of Hillsborough, who also own several San Francisco funeral parlors.

11. Spartan Theater, films and live male dancers, 150 Mason. Permit holder is Charles Harris of the Sun Moon Corp., 75 Taylor, San Francisco. Property owner is Tivoli Properties Inc.
12. Pink Kat Arcade, books and peep movies, 142 Mason. Permit holder is Charles Harris, Burlingame. Property owner is Tivoli Properties Inc.
13. Frenchy's K & T Books, 141 Mason. Permit holder is Earl S. Kuhns of San Francisco. Property owner is Ann Hamburger.
14. J & B Adult Book Shop, 233 Eddy. Proprietors are Ram Jalan and Fatima Bibi of San Francisco. Property owners are Thakor B. and Kemuben T. Desai of San Francisco.
15. The Tea Room, movie theater, 145 Eddy. Permit holder is Charles Harris of the Sun Moon Corp. Property owners are Vasilios and Christine Klimidakis, of San Francisco, owners of the Minerva Cafe, 138 Eddy.
16. Adult Books, 110 Eddy. Proprietor is Robert Townsend of Berkeley. Property owner is Tuvia Volansky of San Francisco, who also owns McDonald's used book shop, 43 Turk.
17. The Screening Room, movie theater and live sex shows, 220 Jones. Permit holder is Kathryn A. Reed of San Francisco. Property owner is Alei DeRenzy of Novato, who has made several adult movies.
18. The Pleasure Palace, books and peep shows, 120 Turk. Permit holder is Jerald L. Thompson of San Rafael. Property owners are Gene N. and Jeanette L. Woo of San Francisco.
19. Frenchy's K & T Books, books and peep shows, 101 Taylor. Permit holder is Earl S. Kuhns of San Francisco. Property owners are Archie Schettler and Friedman Investment Co.
20. San Francisco Film Den, movies, 90 Turk. Permit holder is Steven Waisman of San Francisco. Property owner is Titia

- Insurance & Trust Co., 160 Pine St., San Francisco.
21. Cayety Theatre, movies, 80 Turk. Permit holder is Peter A. DoCaznie, of Burlingame, who was the co-producer of the film "The Immoral Mr. Teas" and ran a number of burlesque shows in the 1950s and 1960s. Property owners are Louis and Josephine Rocca, of San Francisco, owners of Original Joe's restaurant.
 22. Turk Street News, books and peep shows, 66 Turk. Permit holder is Jack A. Wolf of Pacifica. Property is held by trustee Henry Horn & Sons Real Estate and Insurance, 1633 Ocean Ave., San Francisco, for the estate of Marie Pappens.
 23. Turk Street Follics, movies and live male dancers, 105 Turk. Permit holder is Harold A. Davis of Oakland. Property owners are Gilmer and Marjorie Anselmo and Frank M. Martino, all of San Francisco.
 24. Palace Theater, live strip shows, 53 Turk. Permit holder is Harold A. Davis, Oakland. Property owners are Howard and Jean Cohn of San Rafael, owners of Maxfield Jewelry Co., 972 Market.
 25. San Francisco Film Exchange, books and peep shows, 63 Taylor. Permit holder is William J. Pilchik, San Francisco. Property owners are Gilmer and Marjorie Anselmo and Frank M. Martino.
 26. Art Theater, movies and peep shows, 55 Taylor. Permit holder is Herb Kirst of Kentfield. Property owners are Gilmer and Marjorie Anselmo and Frank M. Martino.
 27. Mini-Adult Theater, movies, 96 Golden Gate Ave. Permit holder is Mark Johnson of Pacifica. Property owner is Jack Ben San Association, c/o Lowenberg Realty Co., 44 Montgomery, San Francisco.
 28. Arcade Books and Movies, books and peep shows, 1034 Market. Permit holder is Delmar O. Solvers of San Francisco. Property is held by trustees Crocker National Bank and Antonio Romanoff for the estate of Marguerite Doe Ravenacroft.

A plan for rehabilitation of deteriorated Tenderloin

25 Aug 1977

By Gerald Adams

So many deteriorated Tenderloin buildings endanger the human beings who live in them that a special rehabilitation program is warranted.

Such is the belief of City Planning Director Rai Okamoto, who today recommended that The City establish a RAP (rehabilitation assistance) program there. The recommendation will be studied by Chief Administrative Officer Roger Boas before it goes to the Board of Supervisors for approval.

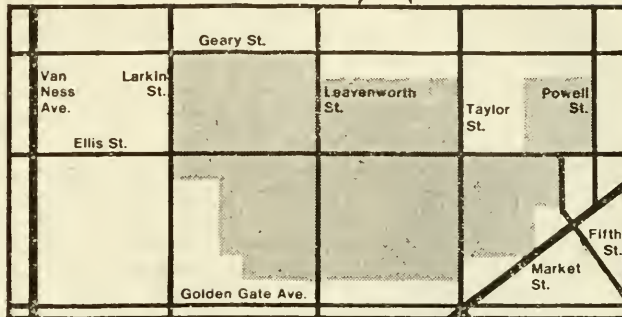
Once it is approved, owners of property in the approximately 24-block area would be eligible for 6 per cent, 19-year loans, possibly insured by the California Home Finance Agency.

Residents of the Tenderloin have been protesting a RAP program for fear any upgrading would increase rents and, in effect, force the eviction of thousands of poor, elderly people.

Acknowledging the inevitability of rent increases, Okamoto has recommended 17 administrative actions, eight changes in local ordinances and three in state and federal laws that would, he thinks, hold down rent increases, minimize the likelihood of displacement and preserve what economic-social-ethnic integration exists there.

The planning director also disclosed that the area has "a high per cent of structures that are seismically unsound."

Such buildings create a dilemma for the city: — Is it worthwhile



Gray section indicates area marked for redevelopment

to rehabilitate buildings that may fall down in a major earthquake?

Okamoto believes The City will continue "to take (seismic) chances the way most of us have been doing for some time."

In any case, correction of the earthquake hazards would cost such substantial sums, he said, "the city will need federal assistance galore." RAP alone cannot correct the hazards.

Okamoto's reasons for pressing ahead with the program were contained in a 44-page report he forwarded to Boas. Among the more pressing:

- Fifty-four per cent of the buildings in the area are so deficient in maintenance, plumbing or wiring as to threaten the health and safety of their residents.

- An average of five deaths per year have been caused by fires in the area in the last six years.

- A high percentage of the area's buildings are in violation of the city housing code.

- A high percentage of residents complain of inadequate heating systems, inadequate fire prevention devices and unsanitary conditions.

Although the report, in citing the need for RAP, never mentions "redlining" by lending institutions, Okamoto refers to owners who complain of "lack of financing," difficulty in obtaining "institutional financing for building rehabilitation," and notes that many owners have used "personal financing" to meet code requirements.

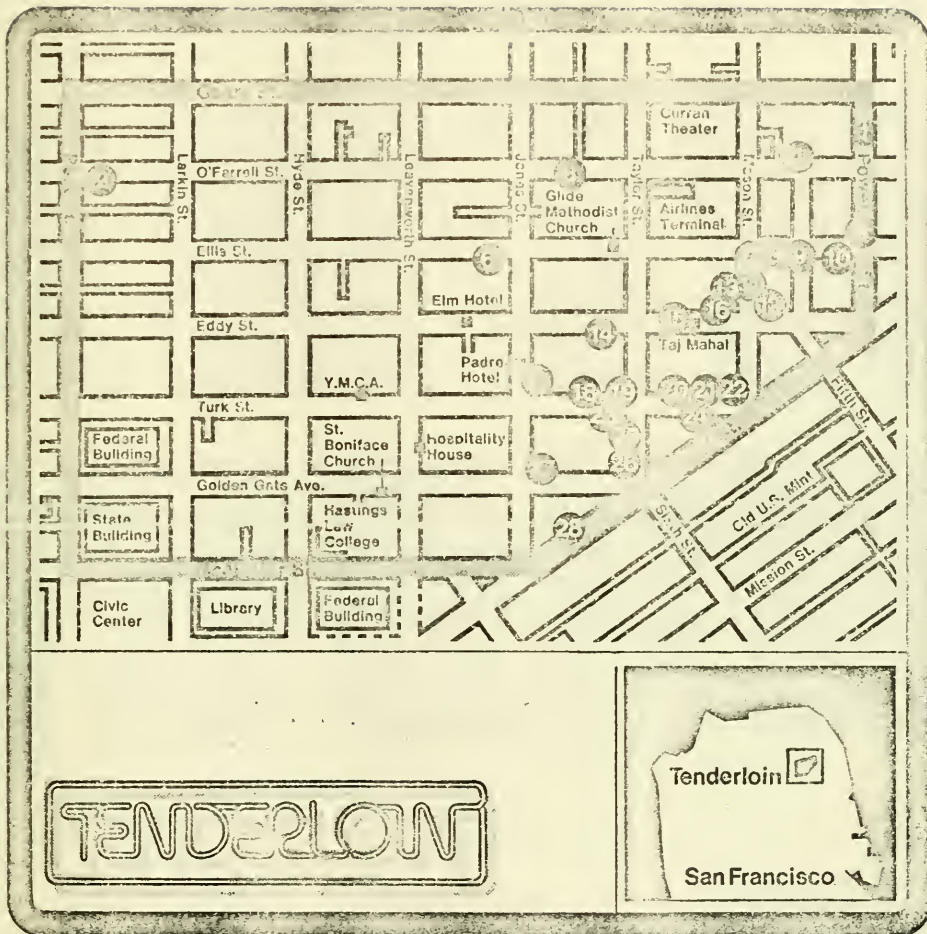
Another change that the planning director tucked into his report would alter the name of the downtown neighborhood from Tenderloin to North of Market. Many residents have complained that the former name carries a stigma of crime and vice.

THEORY OF THE EARTH AND ITS HISTORY



The Earth is a sphere, and its internal structure is divided into several layers. The outermost layer is the crust, which is the thin layer of rock that we live on. Below the crust is the mantle, which is the layer of hot, molten rock. The innermost layer is the core, which is the center of the Earth. The core is divided into two parts: the outer core, which is liquid, and the inner core, which is solid.

The Earth's history is a long and complex one, spanning billions of years. It is a story of change and evolution, from the formation of the Earth to the present day. The Earth's history is divided into several eras, each with its own unique characteristics. The first era is the Precambrian, which is the longest and least known of the eras. It is followed by the Paleozoic, the Mesozoic, and the Cenozoic. Each era is further divided into periods, and each period is further divided into epochs. The Earth's history is a story of the forces that have shaped our planet, and the life that has thrived on it.



Examiner graphics

From Spider Kelly's to a methadone clinic

S.F. EXAMINER—Page 9
 ★★ Wed., Sept. 21, 1977

The Tenderloin, "traditionally has been an area that enjoyed a little moralistic license," reported Calvin Malone, a San Francisco city planner who lived there in the late 1950s.

Indeed, By the turn of the century, most San Francisco "parlor houses" were located in what was called the Uptown Tenderloin, the city's new theatrical district. This was an area bounded by Market Street, Sutter and Taylor streets, not too far from today's Tenderloin.

The name was transplanted from New York City where Police Captain Charles Becker reputedly said, "Now I'll eat tenderloin," when he was assigned to preside over New York's glittery precinct west of Broadway, the theater district.

The San Francisco Tenderloin was leveled by the earthquake of 1906. But when the City was rebuilt, the area's character soon took on its former characteristics, with a number of brothels, says Curt Gentry in "The Madams of San Francisco," a book of Tenderloin nostalgia.

Before and after World War I, the area was part of the theatrical district.

Prostitution in the Tenderloin was spurred by the 1913 temporary closing of the Barbary Coast, known as the lower Tenderloin, by Mayor James Rolph. The Coast was centered on Pacific Street between Montgomery and Kearny and spread a few blocks in either direction. There Al Jolson played the piano and sang for \$18 a night and tips.

The Barbary Coast was shut down again in 1917, shortly after the United States entered the World War.

This enhanced the action in the Upper Tenderloin, which was damaged only slightly by passage of a Red Light Abatement Act and the Volstead Act.

Speakeasies flourished during the 20s in the Tenderloin. Theater business was brisk, and a number of other enterprises located there remain to this day, including the musicians union, the movie projectionists union and a number of music stores.

The bordello business escalated. Tessie Wall, the early century's most famous "housekeeper," maintained an establishment at 337 O'Farrell where the Hilton stands now. She took up with a gambler who decided to go straight and

spirit her away to bucolic San Mateo.

Tessie wouldn't hear of it. According to Herbert Asbury's book "Barbary Coast," she let it be known "I'd rather be an electric light pole on Powell Street than own all the land in the sticks."

Mason Street was the primary rendezvous for gamblers in the '30s and the leading spot was Spider Kelly's Eucalypt of Blood, frequented by the classiest crooks. They included the "rounders," men who liked to play cards for high stakes, bookmakers, top-notch con men, and an occasional jewel thief.

The upper section of the Tenderloin—Geary and Post streets—became famous as the area where Sam Spade lived in Dashiell Hammett's novel "The Maltese Falcon." Spade, the private eye brought to life on the screen in 1938 by Humphrey Bogart, used to dine on lamb chops at John's Grill, which has been at 61 Ellis since 1908.

The same year Spade hit the screen, perhaps the most famous Tenderloin entry, Original Joe's, opened at 144 Taylor.

Throughout the '30s, '40s and '50s, illegal activity — primarily prostitution and gambling — flourished in the Tenderloin. But to hear old-timers tell it, pimps were nice, "working girls" didn't walk the streets and everyone else could — safely — at any time.

World War II did nothing to hurt the bordello business in the Tenderloin. Sally Stanford was the City's leading madam in this era.

Gambling continued to flourish. Horse players lived at the old Olympic Hotel Poker pinocle and other card games were featured at Bones Remmer's on Eddy Street.

The prelude to major changes occurred during World War II. San Francisco was already a trade and financial center. During the war, the need for regional economic organization became clear, noted Chester Hartman in his book "Yerba Buena: Land Grab and Community Resistance in San Francisco."

So cut of the wartime Metropolitan Defense Council came the Bay Area Council, a group of prominent businessmen from bank of America, Standard Oil of California, Bachelier, PG&E and others who gave the initial impetus to BART and ultimately to redevelopment — changes which would have a profound impact on the Tenderloin, forcing a number of elderly and poor people into it.

In the 1950s the Tenderloin started to change dramatically. During Mayor George Christopher's administration, a number of brothels were closed down, including the last of Sally Stanford's. The police also started to crack down on gamblers. The Damon Runyon

characters disappeared and eventually thugs took their place.

But there was concerned law enforcement activity in the neighborhood. Between 1966 and 1972 the Alcohol Beverage Control Board revoked the licenses of 23 bars for illegal B-girl activity, prostitution and, in one case, murder.

This crackdown led to a series of IRS investigations of profit-skimming by the saloon keepers.

According to indictments filed in April 1973, \$1.7 million was unreported to federal tax officials over a five-year period. Several bar owners went to federal prison as a result.

The mid-60s were an era when \$500,000 in federal money came into the Tenderloin for services for the poor as part of President Lyndon Johnson's War on Poverty. There was much talk of "rehabilitating prostitutes" at halfway houses. Social reformers joined Glide Church, which became a center for troubled people. Money came in for youth programs.

Poverello Coffee House opened in 1966 and Hospitality House in 1967 in an attempt to deal with some of the overflow from the "Summer of Love" in the Haight-Ashbury. The City was flooded with teenagers; many of them were getting burned out on bad drugs, never came in via Greyhound and never made it out of the "port of entry" Tenderloin.

This led to the rise of "boy prostitution" and by the end of the decade lower Mason Street was known as the "meat rack."

As the Vietnam War dragged on and Ronald Reagan assumed the governor's office, there was less money for social programs. Reagan worked a plan to have VISTA workers in the Tenderloin in January, 1963.

The 1960s also saw two major developments in the Tenderloin. In 1963, with the quiet promise that redevelopment was just around the corner and that a new convention center was coming, the Hilton Hotel broke ground.

The impact the Hilton was expected to have on upgrading the Tenderloin was nullified by two factors. The first was the 1966 Downtown Zoning Study which concluded that there should be no high-rise development in the Tenderloin.

The proposed Yerba Buena Center turned into one of the longest and most bitter legal and political battles in The City's history. Ultimately Federal District Judge Stanley Weigel ordered the Redevelopment Agency to provide 1,500 new units of housing for the elderly who would be relocated to make way for Yerba Buena, which has yet to be built.

One way the agency decided to fulfill its obligation was to use money from the federal Housing and Urban Development agency to convert old hotels in the Tenderloin into housing for senior citizens who would be moved there.

Earlier, a number of people were relocated into the Tenderloin after buildings were torn down in the Fillmore for redevelopment of the Western Addition.

Thus, there was an influx of two poor groups of people into the Tenderloin in a short time. Neither wanted to be there, neither were the problems associated with low-income status.

At the same time, the crackdown on the B-girl bars produced an unwanted result, according to the Police Department.

"Tougher stuff started coming in," said one police man. First, there were topless and bottomless bars. These had started on Broadway when Carol Doda dared her bosom in the Condor in June 1968. Similar attractions moved to the Tenderloin, too, where tourists paid up to \$5.00 a drink to oggle a woman in the altogether.

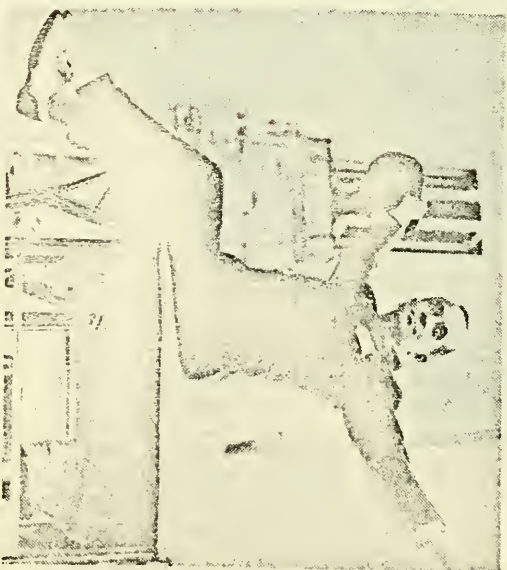
Heavy drug sales soared. Health officials declared the City a heroin epidemic area in 1970, with a good deal of it in the Tenderloin.

Heroin and pill users brought other crime to flance their purchases. There were more burglaries and killings.

Some down-and-out "junkies" were veterans who had acquired their habits in Vietnam. There were no jobs for them when they returned and low rents lured many of them to the Tenderloin. A methadone clinic was set up on Hyde. It became a dealing center.

Each group brought its own problems that took their toll on the area. Gradually, the once-bright neighborhood slid into the social abyss.

By Henry Weinstein
and Gerald Adams



When Al Jolson left the Barbary Coast, and Mayor 'Sunny Jim' Rolph closed down all the bordellos in the area, the prostitutes moved down to the Tenderloin. And you could play poker, pinocle and other card games at Bones Remmer's on Eddy Street.

Absentee landlords, fleeing tenants



By Gerald Adams and
Henry Weinstein
Fourth of a series

The thread that connects the diverse elements of the San Francisco Tenderloin is the real estate industry. Their buildings shelter all—the respectable shopkeeper, the elderly, transient youths, alcoholics, pornographers, prostitutes, pimps, children — the human cultures and their victims.

Many of the buildings are dirty, infested with cockroaches and littered with garbage. In some of the residential hotels owned by real estate interests, sheets go unchanged, bathrooms unwashed. In apartment houses as well as hotels, door locks are routinely broken by thieves. Often, tenants plug electric appliances into outlets

in the halls because there is either only one socket in the room or none. Bannisters in hallways are in pieces, their balusters missing.

"They've probably been broken off to be used as weapons," says policeman Charles Sandoval, who patrols a beat in the Tenderloin.

As absentee landlords, many owners neglect to make basic repairs. Some, often blaming red-lining practices by lending institutions for their inability to get loans, allow code violations to go uncorrected for years. Some shift their responsibilities to managers who short tenants on heat and hot water. And some rent to tenants who, either because they attract criminals or induce blight, further

depress the Tenderloin's lagging property values.

If Tenderloin landlords were found criminally at fault for half the shortcomings for which they are blamed, easily a hundred would be fined or in jail for charges ranging from sheltering criminals to rent gouging, causing health hazards or just creating nuisances.

One of the more outspoken defenders of the landlord's lot is Michael Ainbinder, a Greenbrae resident who owns apartment houses in Pacific Heights and the Tenderloin.

One afternoon Ainbinder stopped by his recently remodeled King Edward Apartments at 275 Turk St. to inspect Apt. 403, where the door had been damaged by a fire.

After examining the blackened wood, Ainbinder flew into a rage. "You call these tenants? They're animals!"

He explained that one tenant set fire to a garbage container in front of the door of another resident who had been deputized to collect rents. There obviously had been a disagreement.

Ainbinder can't imagine ever being able to screen out such troublemakers. "You should see the rental application forms they fill out," he said. "They say they're working for General Motors or U.S. Steel. So you give them the apartment and the next night you see them walking down the street."

And, he added, shouting, "They're making \$100 a trick, or they're taking or selling dope!"

Nor do tenants simply skip one month's rent. "I've had some people who have not paid rent in nine months. At \$200 a month," Ainbinder said, "that's \$1,800. In 1976, I lost \$7,000 a month in unpaid rents."

"They even steal the light bulbs out of the exit signs," Ainbinder said, pointing to one, almost invisible in the daytime gloom of the hallway.

"Rapes and murders, we've had 'em. Sure we have stabbings, dozens of them. I used to call the police three times a day because of stabbings and robberies. Now it's not such a problem because the place is mostly empty. I've got 65

apartments here and 28 paying tenants."

When he talks about tenants who don't pay their rent, Ainbinder's voice thunders: "They laugh at the manager. They set fire to the manager's door when she asks for rent. I can't keep a manager. I've had eight managers in 3½ years."

The current manager is a woman who has established a record for longevity at the King Edward Apartments: 13 months. Leatrice Schlagel, thin and bird-looking, confirmed Ainbinder's description of the difficulties of Tenderloin property management and added a couple of her own.

"I continually have to shoos streetwalkers away from the front door," Schlager said. "You have to be a policeman to manage an apartment house in the Tenderloin."

Some owners and managers believe you have to be more than that. Pat Moriarty, who runs the 80-unit Atherstone Apartments at 515 O'Farrell St., convinced landlord Gene Connell to install a surveillance camera in the lobby to help cut down on muggings. "Everyone in this building works on security," Moriarty, 65, said.

At the Cadillac Hotel, 300 Eddy St., Bill Van DeGriff, until recently its manager, went a step further, demanding to see identification everyone registering.

Crime has been so rampant in the Eddy-Leavenworth sector that Van DeGriff established a kind of early-warning system for businesses. He set up CB radio communications with a half-dozen managers on that narcotics-infested block. His walkie-talkie conspicuously strapped to his black jump suit, Van DeGriff claims to have reduced crime in the Cadillac, at least.

Besides griping about police problems, Tenderloin landlords frequently complain of the difficulty of evicting anti-social tenants.

"I give some of these animals a three-day notice to get out," Ainbinder said, "and it takes months. They appeal. They plead poverty. Why, it takes a month just for a court appearance."

The bugaboo of Tenderloin landlords who see eviction as a path to improving the premises is an institution they call "legal aid," their term for a group of storefront lawyers who provide free counsel to the poor.

"We simply give the tenants the legal representation to which they are entitled," Gabriel Gesmer of the San Francisco Neighborhood Legal Assistance Foundation.

Responding to Ainbinder's complaint, Gesmer noted that a tenant normally can be evicted on a three-day notice for such infractions as non-payment of rent, violation of terms of the lease or creating a nuisance, which might be defined as anything from a barking dog to a noisy stereo. A 30-day notice can be given without any reason.

"One consideration that influences us in deciding how hard these cases should be fought," the lawyer said, "is our awareness of the extreme housing shortage in San Francisco. It can take a tenant months to find other comparable, inexpensive housing."

Gesmer acknowledges the basic complaint, however. "Of course, cases can drag on for months and this is what the landlords object to."

Undesirable tenants and the hassles of evicting them are two factors that downgrade the Tenderloin, according to landlords. Police theorize that landlords' rundown buildings have an even more basic influence.

As Officer George Carrozzi, former patrolman on the neighborhood's walking beat, aptly put it: "I've found that, generally, the more rundown the building, the more police problems we have."

Two recent cases tend to support Carrozzi's generalization: Those of hotels that were closed by the city for reasons of health and safety. Both the Taj Mahal at 141 Eddy St. and the Padre at 241 Jones St. could have won some kind of slum Olympics gold medals for their record numbers of nuisance citations, in both building inspection and police categories.

The address of the Padre, for example, was mentioned more often as the scene of complaints and arrests in police reports between February and May than that of any other building in the Tenderloin.

And when, in June, the city finally shut it down as a threat to public welfare, the Building Inspection Bureau tacked on its front door a complaint citing owner Stephen Pfeifer for, among other things: accumulation of rubbish; unsanitary rooms; lack of a fire sprinkler in a basement room; broken windows; lack of approved fire doors; loose and missing plaster; torn and unsanitary floor coverings; a lack of proper garbage receptacles; substandard doors; an inoperative fire alarm system and improperly maintained fire extinguishers.

Since the Padre was closed, said Officer Sandoval, police problems on the 200 block of Jones Street have diminished considerably.

If Tenderloin crime, as Carrozzi says, proliferates in its rundown buildings, then the neighborhood is

fast creating an arsenal for anarchy.

Of 346 buildings in the four census tracts of the Tenderloin, 56 per cent are in violation of the housing code. And of those, 53 per cent have fire code violations that constitute "immediate life safety hazards to residents," according to City Planning Director Rai Okamoto.

Some buildings have been held in the abatement file of the Bureau of Building Inspection for three and four years. The Taj Mahal, shut down this year, had been listed there for nine years. The Elm Hotel on Eddy Street, condemned in 1973, still operates.

Some building owners have admitted dragging their feet on repairs because those required seem overwhelmingly expensive; furthermore, inspectors failed to set priorities on which items to fix first.

Certainly, few property owners ever go to jail for failing to meet code requirements. Arnold Gridley, a prominent real estate man, went to jail for eight days last year for not repairing his buildings, but he is the exception.

And Chief Building Inspector Robert Levy admits that inspectors have in the past been inclined to pursue cases likely to make them look good, neglecting cases that seem hopeless.

Another reason for the dismal state of Tenderloin buildings is the speed with which a property runs down. "What you have brought up

to code today," said Levy, "might not be in three years."

Or three months. Many of the Padre Hotel rooms looked reasonably clean when visited in March. By June, just before it was closed, most of them resembled partitioned subdivisions of the city dump.

At bottom, it is clear that there are neither enough building inspectors nor deputy city attorneys to police the state of structures in the Tenderloin, let alone all of San Francisco. Until this month when two inspectors were due to be added, there were 11 inspectors to check the 18,000 buildings in The City containing three or more units. Inspectors have been checking Tenderloin properties only once every three years if no complaints are on file.

The city attorney's office said it does not have enough attorneys and clerical help to prosecute all, but a few delinquent property owners.

Although the Board of Supervisors recently set a 14-month limit on the time for fixing violations, delay has been common. The landlord automatically gets a six month stay of prosecution from the time he is first notified his building is substandard. If the owner is deemed to be "making progress," his case may drag on for years.

At most, however, The City can only share a fraction of the blame for the Tenderloin's physical deterioration. For even those owners who want to comply with codes probably cannot finance repairs.

That is because the Tenderloin is ringed, if not smothered, by redlining, the practice by which banks and savings and loan associations systematically refuse to lend money in areas they consider bad risks.

"This place is the hardest in the world to get a loan," said Angelo Mountanos, a leader of the Tenderloin's Greek colony.

"I called 21 savings and loans and banks and 21 guys laughed at me," realtor Ron Zimmerman said, referring to efforts to get a loan to purchase a Tenderloin property.

"There is no financing here," declared Barry King, a candidate for supervisor in District 7 and co-owner of the 441 Ellis Street apartments. He and his partners put some \$42,000 of their own money into rehabilitating the rundown apartment house.

Mario Ordano, owner of the Olympic Hotel at 140 Mason St. and the Windsor Hotel at 233 Eddy St., also had to use his own cash to finance remodeling of those buildings, the gleaming facades of which stick out like two lonely whitecaps on the Tenderloin's polluted sea.

What other upgrading has taken place in the Tenderloin has largely been subsidized. Five old hotels have been refurbished under a U.S. Housing Department and Urban Development program that transformed them into senior citizen residences.

To support his contention about the Tenderloin being redlined, King produced a study undertaken last year by San Francisco City College students. It revealed that of 1,818 loans made by 23 savings and loan associations in San Francisco, only 11 were made in the Tenderloin area. Of those, most went to 631 O'Farrell St., site of a high-priced set of condominiums on what is, for the Tenderloin, an unusually attractive block dubbed Tenderloin Heights.

...savings and loan executive admitted that his firm has not been lending money in the area, but denied any intent to discriminate geographically, a practice forbidden by law.

"The reason loans are not made in the Tenderloin," said Michael

Durkin, senior vice president of American Savings and Loan, "is that properties there are in such deplorable condition."

Of the loans American has outstanding in the Tenderloin, all of them made at least 15 years ago, Durkin guessed that about a half-million dollars worth are delinquent and one loan is in default.

In one case, the investor won't permit his son to enter the building to collect rents. "An investor can't cope with those kinds of difficulties," Durkin said, "we're not interested in lending money."

The loan official said the company would "be delighted" to lend money in the Tenderloin if the building were up to code, the buyer had enough money for a 30 per cent down payment, "some money to back himself up," management expertise and "willingness to put in some effort to rehabilitate."

Concluded Durkin: "We don't have applicants like that, and if they exist, they're not knocking down our door."

The usual buyer in the Tenderloin, Durkin said, puts down nothing or makes a small down payment to take over the debt, "for property that usually is in deplorable condition."

The insurance industry continues to issue policies in the Tender-

loin, but its premiums are 25 to 50 per cent higher than in other parts of The City, a condition insurance spokesmen blame on the neighborhood's blight and high rates of fire and theft.

In the Tenderloin, owners and managers are often not too fussy about tenants. In the most extreme cases, those of the recently closed Taj Mahal and Padre, they were renting to alcoholics, dope addicts and prostitutes, making their crime rates and eventual closures inevitable.

Tenants find Tenderloin landlords and managers unusually lenient. Although nearly every residential hotel in the Tenderloin displays a sign declaring "No guests after 10 p.m.," such signs have little effect. If a desk clerk shows signs of making people adhere to rules, a gratuity induces him to look the other way.

Owners, for their part, say they cannot find competent managers. Some, like Steve Pfeiffer, owner of the Padre, resort to leasing buildings to men like George Ray Lee, a self-described "five-time loser" who was running the Padre and two other rundown hotels, the Paul at 650 Geary St., and the Eastman at 1638 Market St., while on work furlough from San Francisco city jail. (He has since been released.)

"I just don't think pornography operations are good for a neighborhood," said Patricia Majers. While she owned the Major Mason Hotel at Mason and Eddy, she kept her \$400-a-month ground floor shop space empty rather than rent to a smut shop.

The new owner of the Major Mason Hotel, Tuvia Volansky, who also owns McDonald's Book Shop on Turk, has showed no such resistance. Shortly after he took over the building this summer, the long vacant shop on Eddy Street was filled by an adult book operation.

Dick Nolan / Still planning New Muni



As a running story, The Modernization of Muni makes "Upstairs, Downstairs" look like a blunted bulletin.

This not so massive civic project has been going on so long that most of us have forgotten just when it was that it began. You can't escape a glum suspicion that if the Muni Metro lads had been running things in 1906, we should all still be shoveling rubble.

Thus it was actually years ago, God help us, when as a mere sprightly youth I addressed the column to a couple of Muni Metro curiosities, both of which are now oozing back into the news.

Muni Metro (you may have forgotten) is the new streetcar system which one day, it is fervently believed, will operate through the upper level of the Market Street subway.

One of the items I thought was a little weird was the operational plan for the lines destined to serve West of Twin Peaks. The plan was (and is) for individual streetcars on each of three lines to come smartly together at West Portal, there to be coupled into trains for the dark journey through the tube.

The thought that Muni operators, those devil-may-care harum-scarums, should suddenly take on the marching precision of the Prussian Guard seemed, I dimly remember saying, to partake somewhat of fantasy.

For an organization that can't or won't stay within fifteen minutes of a bus line schedule, split-second timing required

for the West Portal hitch appeared more than ambitious. Miraculous, rather.

And now to the news. The Morning Foliole has taken after poor Muni's West Portal plan, but for strange reasons. The thesis seems to be that since it takes only one operator to run a train through the tunnel, motormen on the other two cars should jump off and disappear from the payroll, somehow. If only they would abandon ship at West Portal, the Muni would save zillions in wages. See?

The trouble with this, of course, is that whether the surplus motormen are sitting on their shiny serge at West Portal or playing pinochle at the corner bar, they're still drawing full pay and allowances. No dime is saved. They might as well stay on board, to open and close doors, and to provide spiritual comfort for the passengers.

All this assumes that there will indeed BE three-car trains, made up on the fly at the West Portal rendezvous. Converging, joining up, and so on, like a blooming ballet.

According to the latest evolution of the plan, the West Portal hitch will only be undertaken in the rush hours, and only then if it seems to work at least some of the time. Nobody's quite sure it will.

As I understand it, the first motorman to get to the rendezvous point gets to be cap'n of the train, providing the other cars arrive in time to join hands. This does add a certain sporting aspect to otherwise dull engineering. If I were an enterprising bookie I could see some possibilities for a little pitch on West Portal, taking wagers on the cars.

The other item that disturbed me, long ago, was duller. It was the proposal to stub-end the Market Street subway lines, making for limited storage and complicated switchback maneuvers.

Muni has since seen the light on this, and is now proceeding with plans to construct an efficient loop turn-around, at ghastly cost by now, but — what the hell — it's to be done with more funny money from the feds.

Muni Paves the Way for More Street Digging

San Franciscans who might have thought the start of service on the new Market street subway would finally mean the end of bulldozers, construction crews and big holes in the ground will soon find out what hopeless optimists they were.

The excavating for the subway that is going to replace the existing street car lines in downtown San Francisco began 12 years ago.

It will continue well into the 1960's.

The Municipal Railway says years to be on the verge of getting another \$30 million in fresh federal and state money for a pair of monumental projects that will take five years to build.

Some more modest, although significant, work is also about to begin.

The most conspicuous project will be at the foot of Market street. The Muni plans to cut into the new M. Justin H. Quinn Plaza to construct an underground loop where trains of the \$360 million Muni Metro can turn around at the end of their runs.

The plaza will be restored once the big structure, measuring 130 feet from wall to wall, is completed.

But until that time each Muni Metro train will pull into one of two stub-end tracks at the Embarcadero station before reversing direction.

What this may mean was described in a recent report by Muni planner Peter Straus. He said the limited capacity of the station to serve as a good terminal may determine how long passengers will have to wait for trains along the entire length of the line.

It is feared that even minor breakdowns will throw the entire Muni Metro into turmoil.

The reason work on the loop is so late is that years of discussion between the Muni and BART got nowhere.

When the talks began, BART found that the Muni wasn't ready to answer when asked about its plans. It would have been relatively easy—and obviously cheaper—to have built the loop before the plaza was completed.

Finally BART made the decision on its own. BART was in charge of building not only its own two-track subway beneath Market street but the Muni Metro tracks as well, and it settled on the simple stubs at the Embarcadero station.

A similar round of seemingly endless talks—this time with federal transportation officials—delayed the Muni's efforts to replace the dank, 60-year-old Forest Hill street car station.

The Muni plans to dig down from the surface beneath Laguna Honda boulevard to install a completely new station, complete with escalators to replace the present elevators. Two new entrances and underground Muni bus loading ramps are planned.

Protests by some residents who want to preserve the present tile-roofed station have further delayed preparations for the 30-month-long construction project.

Rino Del, head of the Muni's Transit Improvement Program, said Muni Metro trains will stop at the present Forest Hill station for about a year.

After that, he said, a decision will have to be made on whether to close the station during the construction period.

In spite of protests by engineers, the Twin Peaks tunnel has remained open during the entire period new tracks were installed for the Muni Metro. The West Portal station has also stayed open.

Bei said he feared it might be too dangerous and expensive to try to repeat the process at Forest Hill. But he added a study can be undertaken on whether the

construction can be done in stages—letting passengers use the western end of the present station while work is undertaken on the eastern half.

Less conspicuous construction is planned in the Outer Mission and the southern part of the city, where the Muni hopes to install three miles of new track, mostly on San Jose avenue.

The new tracks would link the J. Church and M-Oceanview lines, providing service from the Mission district to

City College, San Francisco State University and Stonestown.

The tracks would also reduce the time needed to get trains to the car barn at the end of the day's run, and they would provide passengers on the two lines with a direct connection at Geneva avenue to BART and the K-Ocean line.

Approval has been granted for work on the M line, and a final decision on federal aid for extending the J line is expected soon.

23 Sept 1977

N lines are to be assembled into trains.

Under present plans, cars traveling on surface routes will still be linked into trains at the two portals.

The operator in the lead car will still be able to control the motors and the brakes and other equipment in the rear cars. The couplers that will link Muni Metro cars together have been designed with 48 electrical connections that will enable the operator to retain command over vital gear.

Originally a few more connections were planned. But when the first design proved too expensive, the Muni ordered the specifications simplified to cut the cost.

At this point it was decided to get rid of the electrical links that would have permitted a single operator to control all the doors of a train.

"The consultant told us we saved a bundle on that change," said Thomas A. Mullaney, the Muni's light rail vehicle program manager.

Mullaney said the consultant did not provide figures on how much money was saved by simplifying the couplers. Nor did we know how many weeks or months it would take before additional wages for extra employees ate up the one-time savings.

As a result of the changes, all operators will remain at the consoles in their cars after reaching the two portals.

This means that an operator making an hour-long round trip between the zoo and the Embarcadero will spend more than half his time in the subway — running the train from the lead car during some of the trips and sitting in a rear car opening closing doors during the rest of them.

John T. Squire, who was president of Local 250A of the Transport Workers Union at the Time Klauder described the original plan, said the Muni management's proposals for reducing the work force struck the employees as unfair.

"They told us that any operator who became a station agent would be reclassified and would have to take a loss of \$300 a month in his pay," Squire said.

"Naturally we opposed that. Practically speaking, they gave us no alternative."

At first glance, it appeared that Klauder's plan might be perfectly suited for the Muni. West Portal is already one of the chief places where streetcar operators begin and end their work shifts. The Church-Duboce portal could serve as a second crew staging area.

It turned out, however, that the management was not prepared to fight for the cost-cutting program.

Carl C. Barton, the Muni's transportation superintendent, said he believed crew changes could be made much more easily and reliably if the cars were fully managed at all times.

Beyond that, Barton said he didn't believe that BART's experience of having one-man crews run ten-car trains beneath Market and Mission streets provided evidence that it would be safe for the Muni Metro to entrust a three-car or four-car train to a single operator.

"What if you get someone going crazy in one of the rear cars?" Barton asked.

Although Muni operators are not peace officers and although they themselves have asked on many occasions for police protection, Barton said he believed the presence of a uniformed Muni operator at the console at one end of a car would prove reassuring to passengers.

He said the operators would also prove useful in reducing vandalism "when 50 high school students got on a car at once."

Muni's Unusual Plan For Its New Trains

San Francisco Chronicle ★★Fri., Sept. 23, 1977

By Michael Harris

The deficit-ridden Municipal Railway plans to ignore the labor-saving experiences of virtually every other rapid transit system in the world and instead assign one well-paid employee to every car of every train in the new Market street subway.

A single worker is all it takes to run an entire train in London, Osaka, Tblisi, Washington, Toronto, Milan and dozens of other cities, large and small.

For that matter, BART has never seen the need for more than one operator on the ten-car trains it

runs through San Francisco. The operator sits in the front cab and, using a single button, controls all 20 doors that are opened at each station.

There won't be that many doors on a Muni Metro train when the Market street subway starts operating in a year or so.

But there will be a lot more buttons — and a lot more people paid to push them.

The Muni has scrapped its original plans for one-man opera-

tion of its Muni Metro trains and now plans to have a separate person open and close two doors of each car at every subway stop in the system.

It has even ordered Boeing Vertol Co., the manufacturer of the 100-car fleet of trains in the \$300 million Muni Metro system, to get rid of the electrical links that would have permitted the operator in the front car to control all the doors of a train.

Boeing has not yet executed that order. The company is expected to start delivering the new San Francisco cars in November, 1978, after it completes construction of 175 similar cars for Boston.

The job of doorman for a subway car may seem unnecessary to some people and dull to others, but the wages aren't bad — \$20,250 a year at current pay schedules, plus about \$4500 a year in fringe benefits.

How much the decision to add extra workers may cost is a matter of some dispute — though a million dollars a year seems to be a reasonable estimate.

In any case, there is no mistaking who would pay the bill. The Muni's deficits, now running at about \$52 million a year, are paid almost entirely by local property owners through their city tax bills.

The people who were in the top management of the Muni and the city's public Utilities Commission at the time the decision was made to add to the work force are no longer on the payroll, and the event took place so quietly it went unnoticed.

But the change in plans that was ordered several years ago has not been disputed by their successors.

For one thing, the current management is relieved to find it has been spared a dispute with the Transport Workers Union — whose objections to one-man trains contributed to the original decision to redesign the controls.

And for another, management has concluded it is easier to work out train schedules if it knows there are three or four operators aboard its trains at all times.

Muni Metro's original plan for making more effective use of the labor force on its trains was described seven years ago by Louis T. Klauder, a Philadelphia transit expert who designed the original version of the car.

Klauder explained the differences in operation where the Muni Metro will operate on the streets and how it will function in subways. West of Twin Peaks, he said, the Muni Metro cars would operate like streetcars down the middle of the street on the existing K, L and M lines.

Individual cars from the three lines will come

together at the West Portal station, where they will be assembled into a single train.

From there on, he said, only one operator would be needed for the entire train.

All of the duties of running the train would, of course, go to the operator of the first car at that point. He would determine the train's speed, operate the brakes, make station announcements over the public address system and make sure all the doors were closed before starting.

Fare collections — the other major responsibility of car operators — would be taken over at each of the nine subway stops by a new group of station agents, approximately 66 in all.

Since only one operator would be needed east of Twin Peaks, Klauder said, the men who had brought the other cars into the station would get off and wait for new assignments.

When an outbound train arrived at the station through the Twin Peaks tunnel, the process would be reversed.

The newly arrived train would be broken up into one-car units, and the operators who had left the first train a few minutes earlier would make runs out Ocean avenue, Taraval street and 19th avenue.

There would be similar changes at the Church street-Duboce avenue portal, where cars from the J and



THE STREET CRIME UNIT

by James A. Dachauer

A man walks along Market Street near 7th Street. He keeps close to the building line. A closer look at him shows him to be in his late 50's. He looks like he's had a tough time of it. He continues his slow progress along Market St., stumbling occasionally as he makes his way. He stops and leans against the building for support. He appears to be having trouble breathing. Head bent down, legs buckling, he clutches the building. He stays at this location for a few minutes, seemingly invisible to the hundreds of people who hurry by.

But the man is not unseen by all who pass by. Two men, strolling along have noticed him. They sit down on one of the square concrete benches that line Market St. and closely scrutinize the man. They look at his face and see three or four days growth of beard. They note the slightly soiled bandage on his forehead. They check out his clothing and see old, but fairly clean attire, patched here and there. The sweater doesn't quite go with the pants and the narrow necktie is a reminder of styles long past.

Now the men look up, down, and across the street. Nobody appears to be watching them or the man. The street looks normal. The two men talk briefly with each other, then a final look around, and they get up and walk towards the man.

Still looking around they approach the man and one asks how he's feeling. The man doesn't reply and the two men begin rubbing his back as they assist him into a nearby doorway. The two men ask repeatedly if the man is all right, if he wants an ambulance. He still doesn't answer. They sit the man down and partially block his body from the public view. One of them continues to rub his back but now his hand goes lower and suddenly he takes the man's wallet out of the man's rear pants pocket. The other one removes the man's wrist watch from the man's left arm. They pat the man on the back a few more times, tell him they're going to get him some help and then walk away. The man continues to sit in the doorway looking dazed but now he puts both hands on top of his head as if he were giving some sort of signal. But nothing happens, nobody comes running, the street still seems the same.

The two men walk briskly down Market St. They pass a telephone booth and numerous open stores. They continue walking. Two other men slowly approach them but they look like normal citizens. Suddenly these second two men produce S.F.P.D. badges and inform the suspects that they are under arrest for grand theft. A quick search of one man, locates a wallet containing

three \$1.00 bills with the arresting officers initials and star numbers already written on them. A search of the second man locates a gold wrist watch with the arresting officers initials and star numbers already scratched on the back.

These officers, the two arresting officers and the ill man, a decoy officer, are all members of the S.F.P.D. Street Crime Unit, a unit of the C.S.T.F. charged by the Chief to go out and lower the crime rate of violent street crime in San Francisco.

Their methods are not the usual police methods and as such have generated a certain amount of controversy in the local media.

The unit was formed November 24, 1976 but it was not until February 15, 1977 that the decoy program started. On that date, Lieutenant Charles Beene returned from New York City where he had spent two weeks observing and riding with the NYPD Street Crimes Unit. Lieutenant Beene closely watched their operation and brought back their methods and techniques and adapted them to San Francisco's violent street crime problem. A training session with the entire Street Crime Unit followed and the next day Lieutenant Beene became the first decoy "victim" of a grand theft and the perpetrators were swiftly arrested.

The underlying theory of decoy work is that the type of criminal that is responsible for most violent crime is in fact an opportunist. This is in fact his true M.O. He may be listed in the police M.O. files as a 211 man, or a 213 man but his true M.O. is opportunist. This criminal walks the streets looking for easy prey. He may carry a gun or a knife but he really would rather not use a weapon. This criminal looks for someone weaker than himself and when he finds him he takes full advantage.

If the victim is a civilian, as happens all too often, and gives any resistance while trying to hold onto his own property, this criminal will very probably use deadly force to complete his theft. In the majority of cases this criminal goes scott free even though he is arrested, because the victim does not appear in court to testify. In two or three days this criminal walks out of City Prison and returns to the streets to find another victim. If the victim is a police decoy there is a minimum of three police officers prepared and ready to testify and the suspect's chances of a dismissal are greatly reduced.

The Street Crimes Unit develops a profile of the type of person being victimized. The decoy officers then attempt, through theatrical make-up and clothing, to impersonate these victims and take their place on the streets. The back up officers dress as ordinary citizens and blend into the normal street scene. Statistics, compiled daily, weekly, and monthly show the Street Crime Unit where the high rate of violent crime is occurring and the officers are deployed to those areas.



Much has been said lately in the press about the tactics of exposing a wallet with money showing on the person of the decoy. Columnists and an occasional "letter to the editor" claim that it is improper to "lure" "innocent" citizens with hundreds of dollars. These are the facts: The wallet is partially exposed on the person of the decoy officer. Money is placed in the wallet but never more than \$4.00. No more than 1/8 of an inch of the edge of the dollar bills is exposed. These are the extremes allowed. Many of the decoys carry less than the \$4.00 allowed. Most decoys expose less than 1/8 of an inch of the edge of the money.

The issue of entrapment is mentioned frequently in the press. This issue does not in fact exist. The decoys are merely taking the place of a potential victim on the street. If a citizen has his wallet taken on a cable car by a pickpocket, has the citizen entrapped the thief? If an elderly woman has her purse snatched on Market St., has she entrapped the criminal? If a shoplifter walks into the Emporium and takes an item from an unguarded display shelf, has the Emporium entrapped him? The answer is an emphatic NO and the courts have upheld this position in over 400 decoy cases. Their defense attorneys have tried but have not yet proven entrapment in a single case.

The decoy program is only a part of the overall thrust of the Street Crime Unit activities. Approximately 30-40% of the unit's strength is utilized in plain clothes undercover work. These officers work the same areas as the decoy teams, blending into the normal street scenes and making many good arrests. The total effect of these officers, the decoy teams, and the regular uniformed patrol has been to make the criminals paranoid. The criminals are beginning to feel a police omnipresence and this feeling is beginning to have a dampening effect on violent street crime.

The Street Crime Unit is proud of its efforts. The unit is composed of two lieutenants, six sergeants, and 48 patrolmen. Its arrest statistics to date (September 4, 1977) are 2,628 total arrests. Of these 1,917 are felony arrests which includes 1,145 decoy arrests. The unit has seized 407 knives, 67 guns and 13 other assorted weapons. The decoy cases are maintaining a 90% conviction rate.

A study of 200 persons arrested in decoy cases shows that 91% had prior criminal records with an average of 8.7 prior felony arrests and 8.4 prior misdemeanor arrests per person.

The crime rate in San Francisco is dropping. All members of the S.F.P.D. can be proud of this achievement. Many versions of the Street Crime Unit work appear in the media and this article is an attempt to set the record straight.

Some prominent Tenderloin owners

Land ownership in the Tenderloin is widely scattered. Hundreds of people own or lease property there. Some of the more prominent real estate holders are listed here.

1. **Vincent Kircher.** He owns the Kinney Hotel, 410 Eddy, and co-owns an 88-room apartment at 801 O'Farrell. He leases the Bristol Hotel, 56 Mason; the Donnelly Hotel, 1272 Market; the Eureka Hotel, 353 Golden Gate; the Lytle Hotel, 725 Geary; the Fairfax Hotel, 420 Eddy; the Winston Hotel, 443 O'Farrell; the Womens Hotel, 642 Jones; the Waldorf Apartments, 516 Ellis; the Van Dee Apartments, 139 Hyde; the Padre Apartments, 235 Turk; and offices at 737 Larkin.

2. **Tivoli Properties, Inc.,** owned by the millionaire Hertz shoe family. It owns land, now used as a parking lot, at 62 Eddy. Also the entire southeast corner of Ellis and Mason and block to midblock, which includes S & E Fish and Chips, 181 Ellis, the currently closed Love Nest encounter parlor, 187 Ellis; Mr. B's adult books, 191 Ellis; Cupid's Corner encounter parlor, 159 Ellis; Michaels Liquors, 160 Mason; the Spartan Cinema, adult movie theater, 150 Mason; and the Pink Kat

Arcade, adult book store and peep shows, 142 Mason. Hertz Bros. (a separate entity) owns 72 Eddy Street, the site of The Trapp bar.

3. **The Patels.** This group of east Indians is a major factor in the Tenderloin. The Indian word Patel means "inkeeper." Although the Patels have the same last name, they are not all related by blood. Between them they own or lease 26 pieces of property, primarily residential hotels.

4. **First California Title Co.** is the owner of record of the Mason Towers Apartments, 121 Mason; and a parcel from 660 to 616 O'Farrell that includes the Arcade Market, the Hotel Admiral, the German Cook, and Admiral Tailors & Cleaners.

5. **The Islam Building Corp.** A tax-exempt, fraternal, beneficiary society, California corporation, owns a legitimate theater at 650 Geary and the Class A Garage at 737 Post.

6. **Bank of America.** It has four branches in the Tenderloin, including the third largest in its system, the day-night branch at 11 Powell St. Others are at 633 Geary, 112 Hyde,

(or third owned) and 275 Ellis, across from the Hilton (record owner of the land here is the Buddhas Universal Foundation).

7. **Hastings College of the Law.** A unit of the University of California, it is located near the western edge of the Tenderloin and owns parcels on which are located the U.S. Social Security Administration, offices, 303 Golden Gate; an office building at 331 Golden Gate; Merchandisers II Mens Clothing and Sporting Goods, 343 Golden Gate; vacant buildings at 335 and 309 Golden Gate; the Golden Sandwich, 361 Golden Gate; the Ramona Apartments at 290 McAllister; California Book Auction Galleries, 288 McAllister; the Walk-In Cafe, 272 McAllister; the Civic View Apartments, 324 Larkin; a vacant building at 75 Hyde; and the school itself at 148 McAllister.

8. **The American Broadcasting Company.** Owner of KGO Radio and Television stations, 277 Golden Ave., it owns half the block between Leavenworth and Hyde from 255-300 Golden Gate Ave.

9. **Robert and Grace Shepard** are the owners of record of the

Kusano Hotel, 438 O'Farrell; co-own the Camelot Hotel, 124 Turk; and own the Woodland Hotel, 473 Ellis.

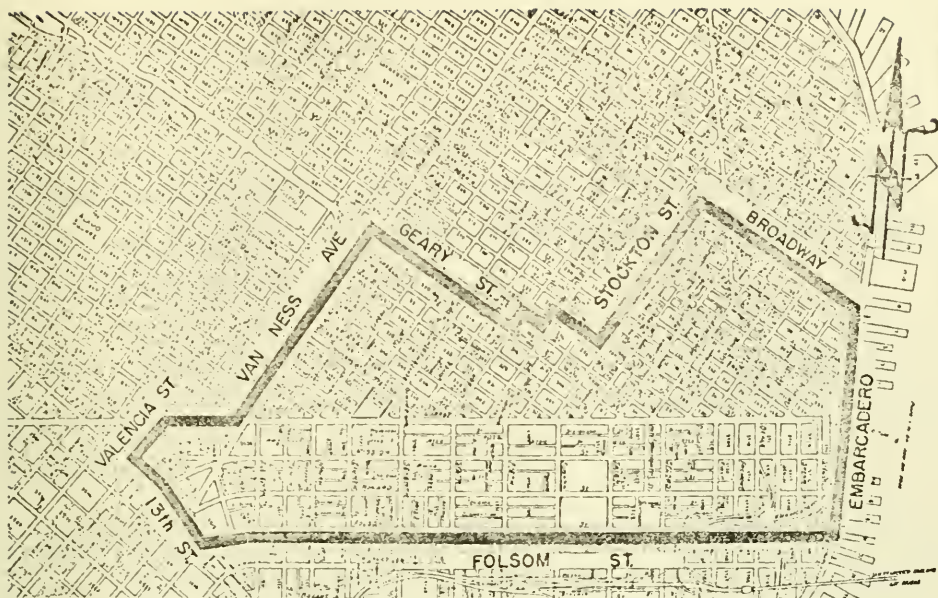
10. **Edward Goodman.** Owner of Goodman Lumber Co. He co-owns with his wife Marion the Post Arms Apartments at 839 Post St.

11. **Patrick S. Hallinan,** an attorney and member of the Board of Permit Appeals. He owns the Garden Court Apartments at 765 O'Farrell; the 627 Taylor Apartments; and the 60 Leavenworth Apartments.

12. **Realtor Arnold Gridley** and his wife, Elsie. They own property on which are located the Arnold Gridley Apartments, 345 Jones; the Luxor Apartments, 720 Jones; and Ann's Beauty Shop, 425 Eddy.

13. **Former San Francisco Supervisor Bill Blake** and his wife, Dorothy. They own property on which are located the 754 Post Apartments and the Speed Queen Laundrette, 318 Turk.

14. **Neil Bleuler.** Scion of the Home Elevator Co., he owns the Euclid Apartments at 250 Taylor.



Parking will be restricted in this area so that mechanical sweepers can be used

Street Cleaning Program Grows

The city's mechanical street-cleaning program, which involves controlled parking so the sweeping machines may operate properly during the early-morning hours, will be expanded to the downtown area on Monday, Director of Public Works S. Myron Tatarian said yesterday.

He said installation of signs showing prohibited parking hours has been under way for some time

in the area, which includes the financial district, Chinatown, the Tenderloin, Civic Center and the South of Market area between Market and Folsom streets.

Parking on opposite sides of the street will be prohibited on alternate nights.

Generally, parking will be prohibited on the north and west sides of streets on Monday, Wednesday

and Friday, and on the south and east sides of streets on Tuesday and Thursday.

Violators will receive \$5 tickets.

Parking in the South of Market area will be prohibited between midnight and 6 a.m., while parking North of Market will be prohibited between 2 a.m. and 6 a.m.

TowneHouse Hotel

EXECUTIVE OFFICE

MARKET AT EIGHTH, SAN FRANCISCO 94103 · (415) 863-7100

Memo: EDITORS

Invitational ceremonies to mark the closing of the TowneHouse Hotel on Market Street will be held at a buffet luncheon at Noon on Thursday 25 August 1977 in the Golden Gate Room of the hotel.

The 16-year-old TowneHouse Hotel has been sold and will close down its hotel operation at the end of this month. The new owner has chosen to convert to apartments.

Scores of civic, political and business officials are expected to attend the sentimental farewell to a hotel. Members of the media will be our guests for lunch.

The master of ceremonies will be Robert F. Begley, general manager of the hotel and president of the San Francisco Convention and Visitors Bureau.

Begley will relate the history of the hotel, and the background of the site, as he introduces the various guests and speakers at the ceremony. Historical photos of the location will also be on display.

"I could not let this hotel close without a farewell reception to reminisce and to thank our many friends who helped make the TowneHouse an interesting and exciting place to work," said Begley.

MORE

HOTEL

Pahara'a

Papeete, Tahiti

HOTEL BORA BORA

Nunue, Bora Bora

French Polynesia

TowneHouse Hotel

EXECUTIVE OFFICE

MARKET AT EIGHTH, SAN FRANCISCO 94103 - (415) 863-7100

Page 2 TowneHouse release

Begley said the site of the TowneHouse is a historical one. The first building was the Fifth Mechanics Institute Pavilion, which went up in 1874. It came down seven years later to make way for Central Park, home grounds of the old California Baseball League.

At the turn of the century the Central Theatre was built there, said Begley, as home of the touring road shows. Next to the theatre was a balloon which took you up for a view of the City for 10 cents.

Fire destroyed the theatre and it became a circus lot until 1922, he said, when Oliver and Arthur Rousseau built the barn-like structure of the Crystal Palace Market. The Rousseau Brothers sold out to the Emporium in 1925, who operated the food mart until 1944, when they sold to Joseph M. Long of Oakland.

The next structure was the TowneHouse Hotel, opened on May 1, 1961.

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HOTEL
ahara'a
Papeete, Tahiti

HOTEL BORA BORA

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P R E S S R E L E A S E

FOR RELEASE: IMMEDIATE

ONE MARKET PLAZA DEDICATION

CEREMONIES SCHEDULED ON WEDNESDAY

SAN FRANCISCO -- Mayor George Moscone will be the keynote speaker at the formal dedication ceremonies of One Market Plaza. The dedication of the massive, twin towered development takes place on Wednesday, October 27 at 11:00 a.m. in the project's six story high, block long glass enclosed Galleria and shopping mall.

Thomas Mellon, the city's Chief Administrative Officer, will act as master of ceremonies, introducing Coy Eklund, president of The Equitable Life Assurance Society, and Benjamin F. Biaggini, chairman of Southern Pacific. Other civic and business dignitaries will include Robert M. Hendrickson, executive vice president of The Equitable's investment operations, and Greg Linde, president of Southern Pacific Land Company.

Music by the Al Wallace Orchestra, and the Southern Pacific Glee Club will round out the program, to which the public is invited.

Ground was first broken at One Market Plaza three and one half years ago in May 1973. During construction, One Market Plaza was the largest real estate undertaking in the entire city, pumping \$2½ million in wages each month into San Francisco's economy.

(more)

One Market Plaza is a joint venture of The Equitable Life Assurance Society of the U.S. and Southern Pacific Land Company. The project combines two complementary towers of 43- and 28-stories, the monumental Galleria and pedestrian mall with its retail and exhibition areas, and the historic 11-story Southern Pacific headquarters building, a San Francisco landmark since 1917.

Located on the bay at the foot of Market and California Streets, One Market Plaza is across from Justin Herman Plaza and the Embarcadero, and is bounded on the east, south and west by Steuart, Mission and Spear Streets. Four street level entrances lead into the Galleria and mall which contains nearly an acre of open space. In all, One Market Plaza contains 1.8 million feet of office space, plus subterranean and supplemental parking.

The first four levels of One Market Plaza have approximately 65,000 square feet per floor in two sections: 30,000 square feet on the Steuart Street side; and 35,000 square feet on the Spear Street side.

The 43-story tower offers up to 19,000 square feet per floor, and the 28-story tower provides up to 16,000 square feet per floor, plus striking marine and city views. Enclosed in floor to ceiling solar bronze glass and serviced by 35 high-speed elevators, the towers and their base structure are completely air conditioned and feature a fully sprinklered, life support safety system with communication and smoke evacuation features. These life safety systems are among the most advanced and innovative anywhere in the country, and make One Market Plaza one of the city's safest structures.

(more)

Among tenants at One Market Plaza is the Del Monte Corporation, the largest lessee with 215,000 square feet of space in its world headquarters.

Other tenants now occupying space or moving in are: ACF Industries; American Steel; Arthur Andersen & Co.; Benson & Neff; Bentley's Fashion Accessories; Brown & Root; California Inspection Rating Bureau; Creative World Travel; Crowley Maritime Corporation; David J. Seymour, Ltd.; Dinkelspiel & Dinkelspiel; Earl and Wright; Eastern News; The Equitable Life Assurance Society's Investment and Real Estate Departments; Farrell Lines, Inc.; Foster & Associates; Frank B. Hall & Co. of California; Gilmore Steel Corp.; Griffin Wheel Co.; Holmes & Warden; John Hancock Mutual Life Insurance Co.; Leon Farley; Manufacturer's Life Insurance Co.; Marlene's Fashion Boutique; Meltzer, Aron & Lemen; Molinari, Casalnuovo & Berger; Morrison & Foerster; National Automobile Club; New York Air Brake; North American Life & Casualty Co.; One Market Plaza Pharmacy; Pacific Camera, Inc.; Pacific Inland Navigation Co; Primiani-Weaver; Prudential Insurance Co.; Prudential Lines, Inc.; R.C.A. Global Communications; Regional Administrator of National Banks; Reliance Insurance Companies; Rosenberg Capital Management; Southern Pacific Company; The Card House; Townsend & Townsend; Washington National Life; Wells Fargo Bank; Westinghouse Air Brake.

Further amenities at One Market Plaza include landscaped plaza areas connecting the two towers on the seventh floor level, and extensive plans for red brick walks, sycamore trees and planters around the block square perimeter.

Designed in keeping with San Francisco's Urban Design Plan, One Market Plaza may be said to complete the redevelopment of lower Market Street. The project is located in a public transportation hub, with BART's newest

(more)



station immediately adjacent, as well as confluent bus, streetcar, cable car and ferry systems. The Embarcadero Freeway and Bay Bridge are just a short distance away for major highway access.

One Market Plaza's development and operation are handled by the Galbreath-Ruffin Corporation, on behalf of the owners, The Equitable Life Assurance Society and Southern Pacific Land Company. General construction was jointly by Dinwiddie Construction and Turner Construction. Welton Becket & Associates were the architects. Exclusive leasing agents are Cushman & Wakefield, Buckbee Throne & Co.

MEMO: EDITORS

FROM: SHARON deZORDO - 362-2500

RE: 2nd ANNUAL BIG BAND WEEK

There will be a series of six consecutive days of Noon
Time entertainment in Hallidie Plaza at Powell and Market Streets as part
of the "PEOPLE IN PLAZAS" program sponsored by the Market Street Project.

Monday November 14 - Sixth Army Band - 20
piece jazz and swing band from the Presidio
Contact: Capt. Gregory Hulse 561-3482

Tuesday November 15 - Full complement of the
University of California Marching Band, playing
as advance for the "Big Game"
Contact: John Fleming 642-6704

Wednesday November 16 - "Wave Length", 18
piece U.S. Navy jazz and swing band from
Treasure Island
Contact: Arthur Jacobus 765-5896

Thursday November 17 - Roosevelt Jr. High School
20 piece stage band performing popular music
Contact: Robert Giambruno 386-1600

Friday November 18 - Full complement of Stanford
Marching Band, playing as advance for the
"Big Game"
Contact: Richard Johnson 497-4303

Saturday November 19 - "New Life Big Band", 19
piece swing and jazz band.
Contact: John Reilly 285-5542

Tunnel opened up the hinterlands

Fri., Oct. 28, 1977 ★ The S.F. Progress 7

By Dick Brill

When the Sunset district was still a barren, windswept wasteland of sand dunes, right after the great earthquake, getting there from downtown was like going around Cape Horn. You started early in the day for the route was long and circuitous.

You took the trolley car out Market to Castro only to find your way blocked. There, looming before you was the lofty fastness of Twin Peaks. No way to go through it so you went around it.

Clearly a tunnel was needed for a growing city. A way must be found to travel from the head of Market Street into the Sunset, to move streetcars and people into the developing residential area west and southwest of the peaks.

A mass transit expert, Bion J. Arnold was brought in from Chicago. His assignment was to reorganize the City's transportation system, virtually a shambles after the 1906 upheaval.

Arriving on the scene he found 14 different transit plans on his desk. From them he fashioned a composite whose priority was boring through Twin Peaks.

In his master plan, called the Arnold Report, published in 1912, he called for buying out the competing and privately-owned Market Street Railway and moving ahead with the municipally owned system into the outlying areas on a wide scale.

Construction on the tunnel began in 1914. Some 85 per cent of its \$4.5 million cost was borne by property owners west of Twin Peaks, the balance by those near the east portal.

The twin-tracked tunnel measured 11,920 feet and was designed to handle lines originating at Bush and Van Ness out to Sloat Boulevard.

The project was three years in the making. Shifts of as many as 500 workers carved through 5,000 feet of sand, clay and rock.

A notable first occurred with the introduction of concrete by pneumatic delivery. The material was used to line the tunnel for distances up to 3,700 feet inside the bore. It was the first ap-

plication of the technique in the West.

On a memorable morning in April, 1917, a blast broke through the final underground barrier, workmen cheered and a cool sea breeze from the West flowed through the opening to the other side.

Attesting to Arnold's engineering accuracy, crews on both headings met underground 6,000 feet from the Market Street portal and found alignment and grades checked to within one-half inch.

The Twin Peaks Tunnel opened with appropriate pomp and fanfare on Sunday, Feb. 3, 1918. The first electric trolley bound for the outer limits left City Hall at 2:30 in the afternoon with flamboyant Mayor Jimmy Rolph as

motorman, wearing a regulation operator's cap. Men, women and children lined the tracks all the way, cheering and waving to the passengers.

Once inside the tunnel, those on board marveled at the gleaming white enamel finish so reminiscent of the New York subway. They were also impressed with the vent shaft located half-way along at the Forest Hill station which made passage cool even on the hottest day.

Roundtrip fare on opening day was 5 cents. Afterwards it was 5 cents each way. Total receipts that first day were \$445.10.

Iron monsters on the L line were soon rumbling through and running to the ocean. Today, of the five remaining Muni lines, the K, L and M still use it.

One interesting feature of the tunnel concerns a concrete vault buried some 92 feet below the Forest Hill station. Here, microfilmed property ownership records for San Francisco and Los Angeles were kept in specially built repositories as a precaution against wartime bombing or a repeat of the 1906 disaster.

Today there is a transformation of great magnitude going on. A major refurbishing project is underway on the Twin Peaks Tunnel in line with an updated transit

improvement program. New tracks have been installed throughout, structural repairs are being made, the Forest Hill station is being rebuilt and both tunnel entrances are undergoing reconstruction.

At the West Portal end, a multi-million-dollar station renovation will result in part of the passenger landing extending into the tunnel, while above, a grassy plot will sport a tennis court.

At the other end of the tunnel, when work is completed, new \$300,000 Muni Metro cars will speed by subway all the way out Market Street from the Embarcadero,

enter the tunnel at Castro and emerge into daylight for the first time at West Portal.

It is another tribute to Arnold's genius and vision that when he built the tunnel he foresaw the extension to Market Street and the Ferry Building.

He therefore built it far enough below street level so that it and the new Metro subway will dovetail into one.

Yes, Virginia, there is a San Francisco Apparel Mart AND it's everything that a Mart should be—and more!

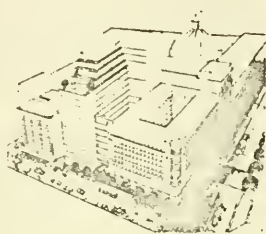
NOW LEASING SPACE

The "all new" San Francisco Apparel Mart 200,000 square feet of the finest showroom space of any mart in the nation — all under one roof in the spectacular Pacific II Building now under construction.

Join the scores of apparel industry manufacturers and wholesalers who have already sold out the more than 130,000 square feet of the Pacific I Building and want to get in "on the ground floor" of the Pacific II Building which will be ready by 1979!

WHAT MAKES THE SAN FRANCISCO APPAREL MART SO SPECIAL?

Very simply, the developers have incorporated every major, modern feature of the nation's top apparel marts in their exciting project. Every convenience, every facility, every need of buyers is encompassed in the design of the spacious Pacific II Building.



Most important, you are in the heart of San Francisco within walking distance of that fabled City's classic restaurants, hotels and retail shopping area.

Here's what the \$30,000,000 San Francisco Apparel Mart offers Tenants (and it is exciting!):

- Total 375,000 square feet of Showroom space for both Buildings
- Spacious glass-roofed fashion mall/atrium
- Showroom sizes: 330 square feet and up
- Apparel Mart Club and restaurants
- Twenty-four hour computerized electronic security
- Complete loading and unloading facilities

We expected to have all our showroom space "leased out" by the end of this year, so the time to obtain choice exhibit areas is NOW!

Leasing information is available now by contacting:
Robert Ford Building Manager
The San Francisco Apparel Mart
821 Market Street, Suite 251
San Francisco, CA 94103
OR CALL (415) 392-3047



I am interested in securing space in the "all new" San Francisco Apparel Mart. Please send me leasing information as soon as possible.

Name _____
Address _____
City _____ State _____ Zip _____
Firm _____ Telephone _____

I ANSWERED A NEWSPAPER AD for a job, said Mrs. Leopoldine Wheatley with a smile and then fell in love with Mique (pronounced Mike). "We were married a year later and formed Mother's Cake & Cookie Co.," she recalled.

Mique first tried his hand at baking when he purchased a cookie recipe from an elderly couple selling their cookies from a basket door to door on Market Street in San Francisco. "We baked cookies at night and delivered them in the morning by horse and buggy to local grocers," explains Mom Wheatly.

"The cookies became so popular we had to get bigger ovens and faster ways of packaging them." The enterprising Mique designed a traveling chain of ten pans which were drawn through the ovens. Today the Oakland facility has rows of 300-foot-long ovens through which conveyors deliver millions of cookies in more than 30 varieties.

Mique died 22 years ago at the age of 77 and "wouldn't believe it if he could see the company today." As for Mom at Mother's, she still goes down to the bakery and offices one day a week, just to make sure everything is running smoothly.

•

George Mardikian, 73; restaurateur, patriot

"We who were not lucky enough to be born in this beautiful land, but came, searching for freedom and the precious ingredient called opportunity, found they were here. We were the tired, poor and huddled masses yearning to breathe free."

— George Mardikian
in his 1976 newspaper
holiday greeting.

George Mardikian, the Armenian immigrant who made Omar Khayyam's into one of The City's grandest restaurants and became one of America's most ardent super-patriots, died here Sunday following a heart attack.

He was born 73 years ago but always insisted his real birthday was July 24, 1922, when he first landed in this country.

Last April, Mardikian was one of six prominent immigrants honored at Ellis Island where he and millions of other newcomers got their first view of the United States.

Talking about the time before he came to America, Mr. Mardikian once said:

"The 21 years I lived on the other side wasn't worth a damn."

Once here, he made life worth plenty both for himself and for those, many of them fellow immigrants, whom he helped.

In a rags-to-riches story, Mr. Mardikian bought the Powell Street coffee shop where he got his start as a dishwasher and built it into what became his world famous Omar Khayyam's.

During World War II he helped the Army to improve soldiers' food. After the war, he formed the American Committee to Aid Homeless Armenians and helped bring thousands of them to this country.

In his autobiography, "Song of America," Mr. Mardikian said:

"You who were born in America will never know what it means not to be an American. You will never know the glorious experience of becoming an American."

During the 1945 international conference in San Francisco that marked the birth of the United Nations, Mr. Mardikian was in charge of feeding all the delegates.



GEORGE MARDIKIAN
Life was worth plenty

At the time of his death he was planning to build a seven story building on Market Street, facing

the new United Nations Plaza. An Omar Khayyam's restaurant would be on the second floor.

It is expected that Mr. Mardikian's adopted son, Haig, who is general manager of Mardikian Enterprises, will carry out the project as a monument to his father.

Other survivors are an adopted daughter, Anita Naz and granddaughter Sasha Mardikian.

A 6:30 p.m. memorial service will be held today at Halsted and Company, 1123 Sutter Street. Tomorrow there's a service at the Holy Trinity Armenian Apostolic Church in Fresno, where Mr. Mardikian will be buried in the Armenian Ararat Cemetery.

The family prefers contributions to the Western Prelacy of the Armenian Apostolic Church of America. The donations will be distributed to the Armenian schools in San Francisco and Los Angeles.

Thurs., Oct. 27, 1977 ★ San Francisco Chronicle 5

Market Street Porn Raid — 7 Arrested

By George Snyder

San Francisco police raided the Mitchell brothers Bijou Theatre on Market street yesterday and arrested seven people on morals charges.

Among those arrested at the 1045 Market street theater were porno flick star Johnnie Keyes, 37, of Sausalito, and three women performers.

The show, according to theater co-owner Jim Mitchell, consisted partly of a continuous film showing actor Keyes in various sexual scenes gleaned from a number of movies, including the famous "Behind the Green Door."

Then, on various occasions during the screening, Keyes and the three women performers pranced about a stage simulating the sex acts shown in the film, Mitchell said.

All of the performers were dressed when nine uniformed officers and three undercover men hustled them into a waiting paddy wagon. One of the women was crying.

"We had a spotter in the audience, a plainclothesman," Bureau of Special Services Captain George Emil said as the raid progressed. "We saw some lewd

acts in the audience and on the stage."

Theater manager John Morgan, 22, said calmly at the beginning of the raid "I've been expecting this. No big deal."

But, later, he was seen nervously pacing the lobby and sweating as the performers were taken away. He said he had expected to be cited — not arrested.

He announced, however, that "the show will run tomorrow" to a bewildered East Indian couple — the woman dressed in a flowing sari — who were among the dozen or so patrons in the audience ignored by police.

Two men in the audience were taken away on lewd conduct charges.

The women arrested in the raid were identified as Adrienne Lotli, 20, of 436 Sanchez street, Bernestine Brown, 24, of 1167 Hayes street, and Karen Estrallito, 25, of 130 Downey three street.

The women, Keyes and Morgan were booked on one count each of putting on a lewd show in public and committing lewd acts in public.

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LIVE ACTION AND MOVIES ON THE
BIG SCREEN SIMULTANEOUSLY!**

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ENTERTAINMENT VENTURE
"JOHNNIE KEYES"**

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SCENES FROM THE
ALL-TIME-BEST
MOVIES...**

**GREEN DOOR CB HAMAS
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EVE MANY MORE!**

**LOWEST COMBO
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PRICE IN S.F.**

**SHOWTIMES: 10:30, 12,
1:30, 3, 4:30**

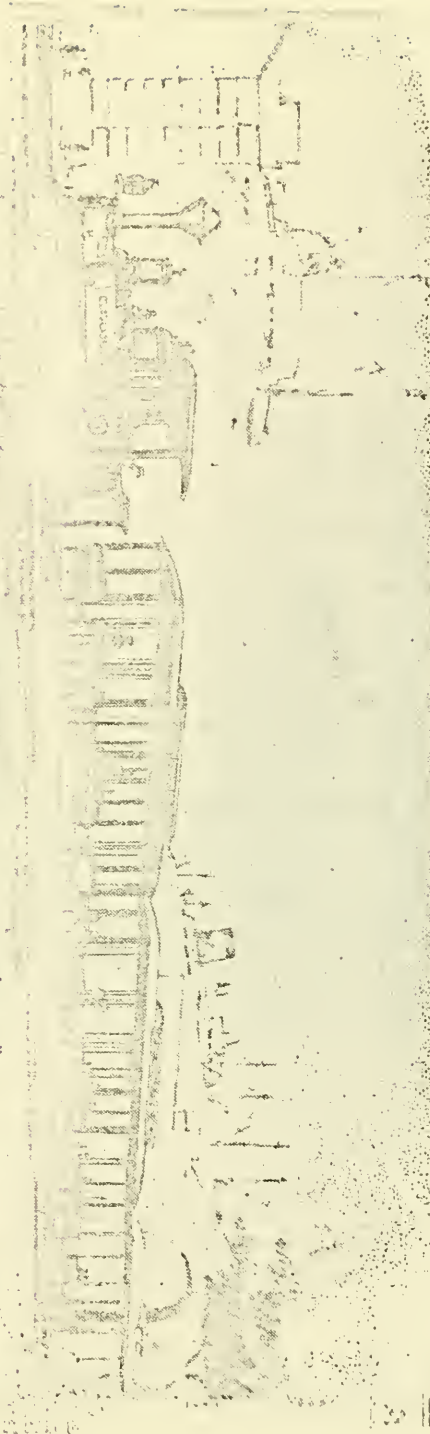
Adults Only

MITCHELL BROTHERS'

BIJOU

Market near 6th
834-1036

Box Office Opens: 10 am



Three-month study set for waterfront railroad

A three-month study on plans to operate a narrow-gauge, wood-burning steam train along the Embarcadero was ordered by the Port Commission Wednesday.

The proposal was presented by Warren Simmons, North Point Pier developer. Simmons wants to run three wood-burning trains daily along a 4.5-mile route.

Actually, Simmons, who did not get commission permission to present his plan, wanted the commission to open the door for all prospective bidders to submit plans for a passenger train by

Jan. 3, 1978.

Commissioners did not buy that idea.

"This railroad will cost the taxpayers nothing," Simmons said outside the Port Commission's meeting room in the Ferry Building. Simmons said the railroad would fulfill a need for public transit along the waterfront, which he brands as "inadequate."

Simmons said his railroad would run along Market Street with a terminal near the Municipal Railway's 61-California cable car turnaround and the Bay Area Rapid Transit Dis-

trict's Embarcadero station. The line would go through Justin Herman Plaza then run along the existing Belt Railroad right-of-way to North Point Pier.

Fares would be 50 cents per ride.

"We're not trying to be a public transit system. This is going to be a fun thing to ride," he said.

Simmons' trains would be designed after "turn-of-the-century" trains.

Also attending the commission meeting was Maurice Kleibolt, who is president of the Citizen Advisory Panel to Transit. (CAFTTRANS). Kleibolt has also proposed a water-

front plan which would call on the city to buy surplus Melbourne, Australia, trams to run the vehicles along the waterfront on the Belt Railroad line. Kleibolt estimated his concept would cost \$2.5 million.

There have been other plans previously proposed to provide improved transit service along the waterfront. One scheme has been drawn up by the city's Gerald Cauten, who has recommended that for \$11 million a streetcar service could run along the Embarcadero and into Fisherman's Wharf.

MARKET STREET ACTIVITIES

NOVEMBER 1977

ORPHEUM THEATRE

November 1st - Civic Light
Opera opening of "Kismet"

UNITED NATIONS PLAZA

November 9th - Dedication
of Fountain honoring the
first President of the U.N.
General Assembly, Paul-
Henri Spaak of Belgium

EMPORIUM

November 19th - Santa Claus
comes to the Emporium arriv-
ing by BART at Noon in the
Powell Street Station

HALLIDIE PLAZA

November 14th - 19th Second
Annual "Big Band Week" with
Noon performances by service,
school and local bands

CITIZENS SAVINGS & LOAN MAIN OFFICE - 700 MARKET

November 21st - December 3rd
Annual Society of Western
Artists exhibit, juried show
with cash purchase award

CROWN ZELLERBACH BUILDING

November 17th - Entertainment
at Noon in Plaza with Annual
Raffle drawing by Big Brothers.
November 6th - 19th Oakland
Art Association exhibit
November 20th - December 3rd
East Bay Art Association Show

ONE MARKET PLAZA BUILDING

Noon classical concerts con-
tinue on Tuesdays, November 1st,
15th and 29th, including perfor-
mance by students of S.F.
Conservatory of Music. Monthly
art exhibits in the Galleria and
Steuart Street Lobby.

HYATT REGENCY

Tea Dancing every Friday from
5 - 8 pm in the Atrium Lobby.
Jazz Concerts each Saturday
from 1 - 3 pm including the
appearance of a guest artist

BART BEGINS SATURDAY SERVICE ON NOVEMBER 19th

Jack Rosenbaum



The Market Street Development Project has a rare distinction. While scores of organizations want to hear and see controversial United Nations Ambassador Andrew Young, who'll be in San Francisco next weekend for several engagements, the Market Street Project cancelled him out. More coincidence than controversy. Young had been scheduled, among his dates here, to dedicate the UN Fountain at Seventh and Market, but the fountain isn't ready.



Macabre Notes

The Halloween mood pervaded the City yesterday. At Hallidie Plaza this monster, Bill Kjar, entertained the throngs with an eerie bass beat.

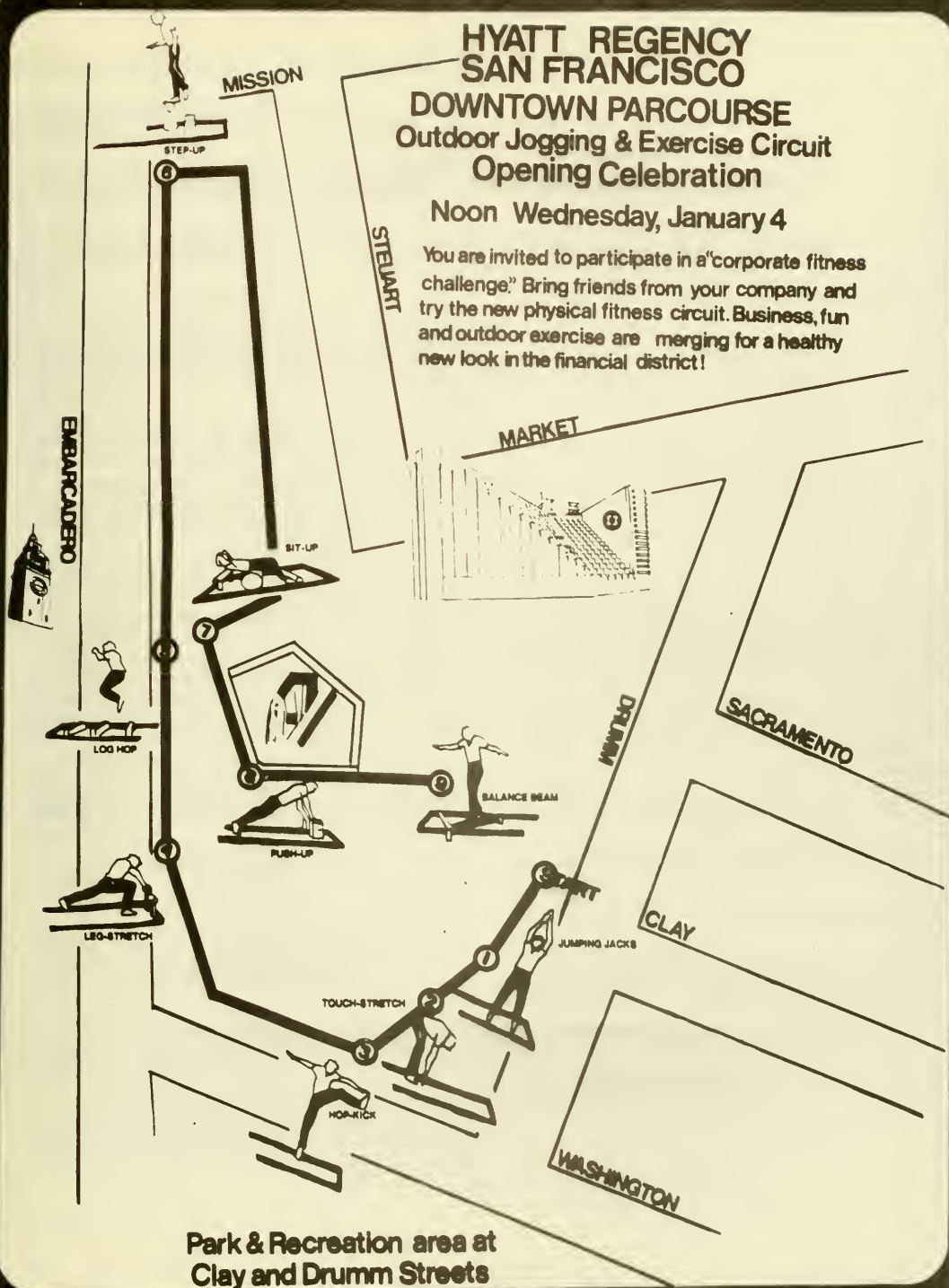
HYATT REGENCY SAN FRANCISCO

DOWNTOWN PARCOURSE

Outdoor Jogging & Exercise Circuit Opening Celebration

Noon Wednesday, January 4

You are invited to participate in a "corporate fitness challenge." Bring friends from your company and try the new physical fitness circuit. Business, fun and outdoor exercise are merging for a healthy new look in the financial district!



Park & Recreation area at
Clay and Drumm Streets

Market Street high-rise wins planners' OK

By Gerald Adams

Developer Walter Shorenstein and his associates today have City Planning Commission approval to build the latest high-rise tower on Market Street. In winning, they stirred up a debate over how much The City ought to ask in return.

Before granting permission to build a proposed 32-story skyscraper at 333 Market St., commissioners participated in a lively debate over demands such as:

- Whether The City should demand tunnel access to BART and the Muni Metro underground trains from developers who build adjacent to those lines.

- Whether — to provide some pedestrian life — it should insist that a speculative high-rise building contain shops and restaurants at ground level.

- Whether it should demand stricter conformance to energy-saving guidelines.

Property owners in the past have provided subway access either voluntarily (as in the cases of The Emporium, Woolworth's, Golden West Savings and Loan, Crocker Plaza and Wells Fargo) or were persuaded to do so through space bonuses.

As Sue Hestor, representing the conservationist San Francisco Tomorrow, put it yesterday before the commission: "Market Street developers get a lot out of The City and a lot out of BART. How are they paying us back?"

Among the ways she thinks a Market Street developer can "pay" are these:

- Building subway train access. "By teasing some more people into taking the Muni and BART," she argued, "a developer would be helping take traffic problems off such neighborhood arterials as Upper Market, Guerrero and Harrison streets.

- By providing "100 percent retail uses at street level." In some portions of the lower Market Street area Hestor said, "you cannot find a place to eat, get shoes repaired" or find anything but banks and savings and loan offices.

- By providing public access to elevated plazas. The 333 Market project includes, Hestor noted, a three-story satellite building on top that would be "a lovely little plaza that no one can see nor use."

The developer has no intention of providing access to that plaza, his representative responded, because its landscaping will be provided simply so that "people looking down will not have to look at a roof."

The developer's reason for not wanting to build a subway access is cost, according to Stanley Berger, vice president of Milton Meyer & Co. real estate firm, who represented the joint venture developers, Metropolitan Life Insurance, Bechtel Corp. and Walter Shorenstein:

- The tunnel, depending on its location, would cost from \$325,000 to \$1 million, he estimated.

- He questioned whether, in a climate without snow, sufficient people would use the tunnel to justify its construction.

- Several tenants don't want it for "for reasons of security."

Commissioner Charles Starbuck despaired of the subway connection ever being built. "The golden opportunity is now," he said. "To depend on this connection being completed in the future is unrealistic," he added, since The City is unlikely to have the money.

But neither Berger nor Starbuck's fellow commissioners were swayed.

MARKET ST. HIGHRISE

\$40,000,000—but zero for pedestrians

By Dan Borsuk
Developers of a proposed 32-story skyscraper on Market Street have scored a victory over transit advocates.

The City Planning Commission Thursday mellowed down a condition calling on the builders of the proposed \$40-million office tower at 333 Market St. to have an underground passageway connecting with the BART and Muni Metro subways.

Initially, Planning Department officials were leaning toward having the joint venture, consisting of Bechtel Corp., Metropolitan Life, and Walter Shorenstein, build the subway connection at cost to the developers.

Such an undertaking would be not new in San Francisco; in Oakland, says Mike Healy, BART spokesman. In San Francisco, Wells Fargo Bank, the Emporium,

and Woolworth's have built passageways to BART stations.

In Oakland, Capwells' has built an underground connection to a BART subway station.

But according to Stanley Berger of the real-estate firm of Milton Meyer & Co., which represented the developers, compelling the joint venture to build a connection would add \$500,000 to \$1 million in construction costs to the \$40 million project.

Berger argued a connection would also raise questions about liability, usage, and security.

"At New York City's Grand Central Station, the designer had enough foresight to build underground cross connections way back when there was not great pedestrian usage," cited Rai Okamoto, Planning Department director. Berger countered, saying the blitter cold

winters in the East probably call for underground connections, while San Francisco's mild climate doesn't necessitate them.

Commissioners voted 4 to 2 to approve the conditional use permit and left the passageway question unanswered until "some future date."

When and if the Planning Department makes such a determination, costs of building the passageway connections would be shared by the City and private developers, the resolution said.

The commission's re-

solution even side-steps sidewalk pedestrian canopies between the building's arcade and the BART-Muni Metro entrance. The resolutions said the canopies "shall be investigated by the developer and shall be constructed by the developer if deemed desirable by the Department of City Planning."

Commissioner Charles Starbuck, an ardent transit advocate and energy conservationist, opposed the resolution because the developers escape the City's "transitfirst" policy, which encourages

public transit usage through construction of transit-related facilities.

Starbuck also criticized the developers' plans to use an electrically powered air conditioning system.

Also rejecting the resolution was commissioner Ina Dearman. Favoring the project were commissioner Yoshio Nakashima, Susan Bierman, John Wentz, and Virgil Elliott.

2-Story Building On Market Approved

A 32-story office tower on lower Market street was approved by the Planning Commission yesterday despite objections that the developers should be required to construct a below-ground pedestrian tunnel adjacent BART and Muni train station.

The project, which will also include a neighboring 10-story building for banks and shops, will be built between Fremont and Beale streets for \$40 million, according Stanley Berger, vice president of Milton Meyer Co.

The 474-foot tall high-rise will be owned by a joint venture group of Metropolitan Life, Bechtel and Walter Shorenstein. The Milton Meyer firm will manage management of the building.

Planning Commission member Charles Starbuck voted to require the developers to build a tunnel and a lower lobby to the concourse area of the BART Embarcadero station.

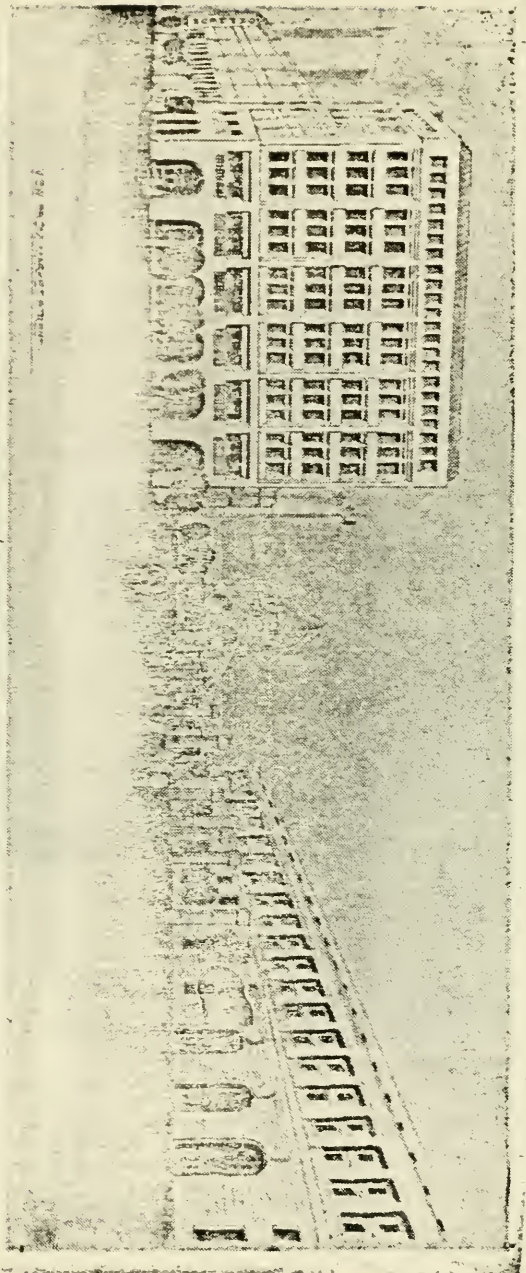
The planning staff had worked out a compromise that would split the cost of the tunnel between the building owners and the city and postpone the construction until such time that the facility was needed as more necessary.

"If we delay with this tunnel now, it'll simply never get built unless there is a taxpayer's suit," Starbuck said.

A four member majority of the commission chose to reject the staff compromise. Starbuck and fellow commissioner Ina Dearman voted against it.

Fl., Nov. 11, 1917

★ ★ S.F. EXAMINER



Architect's conception of seven-story office building that would include an Omar Khayam's restaurant

Restaurant planned for U.N. Plaza

Restaurateur Halq Mardikian, son of the late George Mardikian, today revealed tentative plans for a seven-story office building with a second Omar Khayam's restaurant alongside The City's new United Nations Plaza on Market street.

He did so after receiving the

city Planning Commission's assurance it has no objection to sale of a portion of the plaza for a light-and-air easement.

The sale was approved last night by the commission over the protest of a neighbor, Walter Caplan, occupant of a small building at 1 United Nations Plaza, who

charged The City's action would deprive the public of about six feet of a 10-foot strip of grass and that the proposed building would cast "a remarkable shadow" over the open space.

Zoning Administrator Spencer Steele said that the light-air ease-

ment will enable the developer to place windows on the plaza which otherwise would have been lined as it now is, by a blank wall.

PROGRESS
13 NOV 1977

The Tentmaker on UN Plaza?

Restaurateur George Mardikian, who fed United Nations Charter delegates here in 1945, may be indirectly memorialized at the UN Plaza.

In a sense, that is what Haig Mardikian, son of the late founder of Omar Khayyam Restaurant, wants to do by erecting a seven-story office building at 1172 Market St.

The proposed \$3.5 million building would be adjacent to the Plaza and might have a second floor Omar Khayyam Restaurant.

"This is a quirk of fate," said Mardikian Thursday after the City Planning Commission unanimously approved the sale of a skimpy stretch of City land on UN Plaza for Mardikian's development.

"My father bought that property years before anyone was talking about building a BART station or a United Nations Plaza," said Mardikian.

"All this is purely coincidental," he added.

It was Mardikian's father who earned international recognition in 1945 when he was appointed by Mayor Roger Lapham to serve as the City's official host for UN delegates.

With the City sharing the cost of the food, Mardikian voluntarily arranged a varied menu during the two-week UN session. He supervised the serving of 2,000 meals in the basement of the Opera House.

Mardikian was awarded the Medal of Freedom in 1951.



... Don't you think it's amusing that Market Street's newish \$11,000-a-pop street clocks, which have never worked since the day they were installed, now have their faces boarded over? What makes it amusing, old cock, is that the Pres. of the Market St. Development Assoc. is Jeweler Albert Samuels Jr., whose own ancient streetclock, outside his store, goes ticking merrily on, despite the best efforts of vandals to beat it to death occasionally with baseball bats (lovely people). Wouldn't you think that Albert could make those new clocks run? Well, he can't. Nobody can.

★ ★ ★



POLICE DEPARTMENT
CITY AND COUNTY OF SAN FRANCISCO
HALL OF JUSTICE
850 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94103



CHARLES R. GAIN
CHIEF OF POLICE

January 10, 1978

OFFICE OF THE
CHIEF OF POLICE

REPORT OF POLICE ACTIVITIES IN
THE MARKET STREET JURISDICTION,
INCLUDING UNION SQUARE

IN 1976 THE POLICE DEPARTMENT ADOPTED TWO PRINCIPAL GOALS:

FIRST, TO REDUCE, TO THE EXTENT POSSIBLE, THE HIGH QUANTITY OF SERIOUS,
VIOLENT CRIME WHICH HAD COMMENCED IN 1975. SECONDLY, TO ANALYZE
THE GENERAL POLICE SERVICE NEEDS OF OUR CITIZENS AND IMPLEMENT NEEDED
PROGRAMS. (OUR EFFORTS RELATIVE TO REDUCING SERIOUS CRIME WILL BE
COMMENTED UPON LATER.)

ONE PROGRAM UNDERTAKEN IN 1976 WAS TO MEET WITH VARIOUS BUSINESS
ORGANIZATIONS TO DETERMINE POLICING PROBLEMS IN SPECIFIC GEOGRAPH-
ICAL AREAS, TO IMPLEMENT PROGRAMS TO ADDRESS THE PROBLEMS, AND TO
MAINTAIN THE PROGRAMS ON A CONTINUOUS BASIS. MANY OF THE MEETINGS
WERE INITIATED BY BUSINESSMEN OR BUSINESS ORGANIZATIONS BASED UPON
THEIR RECOGNITION OF POLICING NEEDS AND THE INADEQUACY OF POLICING
EFFORTS.

TO THIS END, WE, AND PARTICULARLY THE DISTRICT STATION CAPTAINS SUCH AS
CENTRAL CAPTAIN RENE AUFORT, SOUTHERN STATION CAPTAIN EDWARD
LAHERTY, AND VICE CRIMES DIVISION CAPTAIN GEORGE EIMIL, ESTABLISHED
ON-GOING POLICING PROGRAMS IN COOPERATION WITH THE MARKET STREET

PAGE TWO

DEVELOPMENT PROJECT, THE CONCERNED MARKET STREET MERCHANTS, UNION SQUARE BUSINESS GROUPS, AND OTHERS. AT THIS POINT I WANT TO RECOGNIZE AND EXPRESS APPRECIATION TO BERNARD AVERBUCH, EXECUTIVE DIRECTOR, AND SHARON DE ZARDO, ASSISTANT DIRECTOR, OF THE M.S.D.P. FOR THEIR CONTINUOUS COMMUNICATION AND COOPERATION WITH THE POLICE DEPARTMENT TO THE END OF MAKING OUR CITY SAFER AND A MORE DESIRABLE PLACE TO VISIT AND LIVE IN.

DURING THE YEAR 1977, OUR POLICING EFFORTS IN UNION SQUARE, AND ON MARKET STREET, (E.G., HALIDIE PLAZA, UNITED NATIONS PLAZA, AND MARKET STREET ITSELF) BECAME VERY EFFECTIVE. THERE WERE FEWER PROSTITUTES IN UNION SQUARE (ARRESTS INCREASED ⁸⁷~~75~~% IN 1977 COMPARED TO 1976), AND FEWER OTHER ANTI-SOCIAL ACTS THERE. MARKET STREET, INCLUDING THE HALIDIE AND UNITED NATIONS PLAZAS WERE LESS VICTIMIZED BY UNLAWFUL ACTS.

WE DO NOT PRETEND THAT ALL OF THE PROBLEMS HAVE BEEN SOLVED, BUT ACCOMPLISHMENTS HAVE BEEN MADE AND WE ARE DEDICATED TO INTENSIFY OUR OWN EFFORTS DURING 1978. TO THAT END WE WELCOME YOUR INPUT—YOUR OBSERVATIONS, COMPLAINTS, OR GRIPEs, IF YOU WILL—SO THAT WE CAN ACT UPON THEM NOW AND CONTINUOUSLY AS THEY ARISE IN THE FUTURE.

HOWEVER, BEFORE YOUR INPUT AND AN INTERCHANGE OF IDEAS, I WILL REPORT ON THE SERIOUS CRIME PROBLEM. AND THERE IS GOOD NEWS!

SERIOUS CRIME IN SAN FRANCISCO DECREASED 7.6% FOR THE YEAR 1977 COMPARED TO 1976. THERE WERE DECREASES IN RAPES (3.7%), ROBBERIES (18.2%), AGGRAVATED ASSAULTS (5.14%), BURGLARIES (12.4%), LARCENIES (6.3%). TWO SERIOUS CRIMES INCREASED: MURDERS (8.4%), AND AUTO THEFTS (4.4%).

PAGE THREE

ALTHOUGH THERE IS STILL A HIGH QUANTITY OF CRIME IN SAN FRANCISCO, WE CAN STATE WITH ASSURANCE THAT BASED UPON THE DECREASE IN 1977, THE SUBSTANTIAL INCREASE IN CRIME WHICH BEGAN IN 1975 IS PRESENTLY ON A DOWNWARD TREND.

THE MEN AND WOMEN OFFICERS OF THE SAN FRANCISCO POLICE DEPARTMENT ARE TO BE COMMENDED FOR THE SIGNIFICANT EFFORT WHICH THEY HAVE PUT FORTH TO BRING ABOUT THE REDUCTION. ALSO THE CITIZENS OF SAN FRANCISCO ARE TO BE GIVEN CREDIT FOR THE EFFORTS THEY HAVE EXPENDED, PARTICULARLY THROUGH PROJECT S.A.F.E.

DURING 1977 WE IMPLEMENTED EFFECTIVE CRIME REDUCTION PROGRAMS SUCH AS THE DECOY OPERATION OF THE STREET CRIMES UNIT. DURING 1978 WE WILL CONTINUE OUR ON-GOING EFFORT TO IDENTIFY AND IMPLEMENT EFFECTIVE WAYS TO PREVENT AND REDUCE CRIME IN OUR CITY.

IN CLOSING, WE ARE APPRECIATIVE OF YOUR CONTINUED COOPERATION AND ASSURE YOU OF OUR INTENT AND DEDICATION TO DO OUR UTMOST TO SERVE YOU IN THE MOST EFFICIENT AND EFFECTIVE MANNER POSSIBLE.

CHARLES R. GAIN
CHIEF OF POLICE

Market Street ramrod

wouldn't do it again

By Dan Borsuk

Bernard Averbuch knows how to take criticism . . . headon.

Since 1969, Averbuch, a former Chicago Sun and San Francisco Call-Bulletin newspaperman, has been executive director of the Market Street Development Project. The project is a controversial, on-going facelift program which has brought street trees, brick sidewalks, an uncompleted United Nations Plaza and three inoperable street clocks to a 2.5 mile stretch of Market Street.

"Looking back I wouldn't do it a second time," reflected Averbuch, who has been the target of two firing attempts by angry Market Street property owners.

"We've been nothing but controversial even before we started way back in 1962," said Averbuch, a transplanted Chicagoan who moved to San Francisco in 1947.

During his tenure at MSDP, Averbuch has seen numerous attorneys defend MSDP projects in courtrooms.

"We went through a couple dozen lawyers just over the planting of Sycamore trees along Market Street," he recalled.

Disgruntled Market Street property owners had contested the costs that would be billed to them for the installation of tree pots.

Other Market Street improvements pushed by MSDP which have generated legal battles include the Orpheum Theater's lawsuit that the BART-Muni-Metro subway construction caused a severe loss in business and a taxpayers' lawsuit over construction of the Embarcadero BART station.



Photo by Don Ivers

RIGHT THERE — Bernard Averbuch, executive director of the controversial Market Street Development Project, points out on an aerial

photograph, the City's main street which his organization has promoted and monitored significant physical improvements.

"When I first started on this job," he said, "I learned quickly that when you are leading an organization with goals to make improvements for a city you get a lot of abuse. Either you tackle it headon or you be passive. But there wouldn't be a single brick or street tree on Market Street if I took the passive approach."

Although MSDP has continually supported the long-delayed Yerba Buena Center, Averbuch and MSDP have backed James Wangenheim's and S.T. Chen's renovation and addition plans for the Pacific Building, The City's apparel mart, not Lyman Lee's proposed \$30 million YBC Apparel Mart.

"We don't think too much of Lyman Lee's project," admitted Averbuch. "He should have been out two years ago. He won't do anything."

Before Averbuch was hired by the 16-member MSDP's board of directors, the Market Street Development Project had undergone a quiet era under the leadership of Terrell Hill, who resigned in 1969, and Gerald McLinden, the project's first director who left in 1964 to assume a teaching post at Louisiana State University.

Nowadays, Averbuch pins much of MSDP's street accomplishments on himself. In fact, MSDP's goals also rest partly on his shoulders.

"The Market Street Development Project will remain as long as there is an active and dynamic executive director and board president," he explained.

Established in 1962, MSDP was a result of a study by the San Francisco Planning and

Urban Renewal Association (now called the San Francisco Planning and Urban Research Association). It received voter approval and \$24.5 million in a 1967 bond issue directing the organization to monitor and promote the beautification and economic improvement of Market Street.

Today, Averbuch lauds the project's achievement even though three, \$11,000 street clocks don't work because of "wrong parts" and Market Street's streetcar tracks and trolley coach wires still must be removed after the Muni - Metro subway opens.

"I'm convinced, one of these days we are going

to be one of the greatest things that ever happened in San Francisco," said Averbuch.

"No other U.S. City has renovated a 2.5 mile stretch of land and redeveloped it as the Market Street Development Project has and still survived the criticism," he added.

Although much of

MSDP's work is completed, the organization will continue to push for the cleanup of crime, pinball arcades, nude encounter studios, porno book shops and theaters and other "undesirable" tenants along Market between Fifth to Seventh Streets, Averbuch said.

"We're a constant

threat to schlocky tenants in the Fifth to Seventh Streets area," he said. "What's the sense of improving an area if you have a schlocky building with pinball arcades which lure hoodlums."

Simultaneously, MSDP is focusing on luring business into such large vacant stores as the former J.C. Penney store at Fifth and Market Street, he said.

Among Averbuch's other contributions to San Francisco has been

his co-founding with Gladys Hansen, City library archivist, of the Court of Historical Review and Appeals.

With Superior Court Judge Harry Low presiding, the Court of Historical Review and Appeals has received national attention with the shedding of historical scorn on controversial figure Henry Meiggs, the man who built Fisherman's Wharf but later fled to Peru after forging some \$800,000 in City warrants.

Meiggs is mentioned in Averbuch's book, "Crab Is King," a history book on Fisherman's Wharf. Averbuch also was co-author of the biography of late attorney, Jake Ehrlich, "Never Plead Guilty."

When asked why Averbuch established the Court of Historical Review and Appeals, the response also indirectly answered why he took on the MSDP post. He said:

"I did it first as a challenge, then it became a bigger challenge."

Saving Souls on the Sidewalk

By Joseph Torchia

They scream, they pray, they shout, they say the Lord is with them, in them, telling them to spread God's word to sinners and shoppers, commuters and walkers who wander down wicked roads to hell.

Those roads converge at Powell and Market, between Woolworth and the Emperium, where the tourists and the Tenderloin merge and grow — flowing into a sea of businessmen, buns, bankers, bargain-hunters, big buildings and even bigger sins.

"Haaaaallelujah," shouts one of these sidewalk salvationists — a woman standing in front of the Emperium, clutching a Bible in one hand and a shopping bag in the other, urging people to "get right with Jesus!"

"HELL," she suddenly snaps at the shoppers passing by. "There ain't no place to go but HELL if you die with your sins! Money won't pay your debts! Credit cards won't get you out! Nothing can help you because not even your friends have influence with Jesus!"

Only she pronounces it "Jee-ZUZ" — putting the accent on the last syllable, then hurling the word like a stone at the passersby.

"Haaaaallelujah," she shouts again. "I say Haaaaallelujah, friends! I say if you don't believe me, then go to hell! You heard me — go to hell and see if you can get out! Go on down there and suffer, friends — suffer forever and you'll see how much interest you've accumulated on your sins!"

She says she is A. M. Wynn, but she won't give her first name or her age or her address or even what section of the city she lives in. She looks at you suspiciously, saying: "You ain't trying to get me off the streets, are you?" She tells about one shop owner who threatened to call the police "because they said I was scaring away their customers."

"I been on this street ten years," she says, "and there ain't nobody who's gonna stop me from shoutin' the love of the Lord." Of course she doesn't shout that love every day, but sometimes she's on the streets three or four times a week — "depending on how the spirit leads me, because you can't do nothing without the spirit."

"I belong to a church," she says, "but I do this on my own. That's what the Lord told me. He said I wasn't supposed to have any followers. He said I was just supposed to stand here on Market street and warn people that it's time to get down on their knees again. He said I should tell his people that they better get their hearts right with Jesus."

"Nobody pays me a salary to stand here and preach," she says. "Nobody pays me nothing for this great message I carry. Some people even laugh at me and make fun of me — that's the payment I get."

"But some day," she adds very seriously, "some day Jesus will pay me. Some day he'll love me and reward me and surround me with his angels. Some day I'll get just what I deserve."

Up the street a man in white sneakers is carrying a huge sign urging: AMERICA COME BACK TO GOD. Down Market an elderly woman is shouting: "We're tumors! We're cancers! We're living in filth and rot — and only the blood of Jesus can wash us clean!" Across the street at a crosswalk, a red-haired man is screaming the scriptures — condemning a crowd of pedestrians who are anxiously waiting for the light to change.

"REPENT," he shouts. "Today is the day of

salvation! Don't make too many plans for tomorrow because you may never see tomorrow. You may never even make it to the other side of the street! It's late, friends — it's later than you think!"

His name is John Ajzen, a retired warehouseman who stands on this corner at least three times a

week because "I want my life to count for eternity."

The black book he carries is not a Bible — it's a collection of scriptures he has carefully printed in big letters so he can pull them from his finger tips, if not his memory.

"REPENT," he says. "Repent and be saved! That's my message — and I don't care if I'm talking to a skid row delinquent or a well-dressed businessman. My message is always the same because I can't see anything but eternity. Whenever I look at somebody, all I can see is a person who will be in heaven or hell some day."

Yet sometimes, he says, he has to confront a physical as well as spiritual reality.

"Sure, I get hassled, ridiculed, cursed, attacked and mobbed," he says. "One day a guy gave me a terrific punch in the face, knocking me down and cutting my eye. Another day somebody slugged me from behind, real hard on the back of the head — and another time I was kicked. But I'm not afraid," he says. "I don't believe in ever running from anybody. When you're talking about the power of the Lord, it would be mighty strange to go running off. *The Lord is my shepherd . . . and yea, though I walk through the valley of the shadow of death, I will fear no evil.*

"The thing is," he says, "when you do this kind of work you're a target for anybody — and in this valley of death called the Tenderloin, there are lots of crazy people running around."

"But this is the place where they need salvation the most," he adds. "And I'm the man who's going to deliver it."

John Ajzen is not the only person to pound the pavement and shout the scriptures and peddle the power of the Lord. "My God!" says one passerby. "I've seen five of them so far today —

and it's raining like hell!"

But rain is no reason to stop the flow of salvation. When the curb is your pulpit and the corner is your church — well, there's little you can do but accept the rain.

"I have followed after Jesus from my mother's womb and have been preaching since before I knew I was preaching," says one woman, who looks like a grandmother but sounds more like a cheerleader. "My strength is like the rain," she says. "It comes from the Lord of the heavens."

But moments later this woman has forgotten the heavens and is talking about the "soft-brained Methodists" and the "hardnosed Catholics" who "fill their pockets and empty our souls."

Just then she launches an attack against the Jews, and the Mafia, and the Communists, and Uncle Sam. "Washington is a kingdom of thieves," she shouts. "They're raising our taxes just as they did in the days of Christ's birth! It's happening all over again! Christ is coming among the people and we must be ready for him!"

Suddenly she points an accusing finger and wants to know if an onlooker has bathed in the blood of Jesus. Suddenly she's yelling, shrieking, "Have you been born again?" Her eyes get bigger and her wrinkles get deeper and her voice gets louder. "Save yourself," she shrieks. "Repent and be loved!"

People are staring and the woman is glaring. The onlooker tries to get away, but she'll have none of it.

"Sinner," she shouts. "Pagan! Communist! Fiend!" She crosses the street behind him. She won't give up. "Heathen," she shouts. "Satan!"

He finally escapes at a full gallop, but her last words echo like the crack of doom on Judgment Day:

"HELL IS FOLLOWING YOU LIKE I AM! AND SOME DAY IT WILL CATCH UP WITH YOU!"

The U.N. Plaza Deserves Better

By Allan Temko
Architecture Critic

At a cost to the taxpayers of some \$4.5 million (the exact price having been adroitly concealed by bureaucrats and politicians), the nearly completed United Nations Plaza has begun the transformation of a tawdry stretch of Market street into what should be a grand — or perhaps merely grandiose — ceremonial entrance to the San Francisco Civic Center.

The attempt to recapture the baroque splendor and municipal pride of the Civic Center is indeed a rare occurrence.

That such a thing should be done at all is cause for wonder and admiration, as Dr. Johnson said of unexpected phenomena such as dogs dancing.

It will be more wondrous still if the whole ambitious project turns out well.

Ideally, the immense neoclassical harmonies of the Civic Center demand an imperial prospect, which somehow must be reconciled with democratic government and social life in a commercial American city.

This conflict did not trouble the creators of the Civic Center after 1906, during the heyday of the "City Beautiful" movement, when John Galen Howard laid out a grand design worthy of Rome or St. Petersburg.

But in the absence of a pope or emperor to complete the vast enterprise, the great composition was left unfinished, and the surrounding cityscape remained a semi-slim after the Depression took the starch out of imperial city planning.

Yet the Civic Center cries out for completion. By all odds the finest formal complex of its kind in the country, it has always needed to be joined in a rich and dignified way with Market street, just as Market — pathetically obligated in this part

of town although some big new buildings show that it is economically on the upgrade — also needs a bold statement of civic hope and confidence.

And surely, even in its unfinished state, the U.N. Plaza principally the work of landscape architect Lawrence Halprin, partly fulfills that purpose.

The plaza liberates a tremendous vista more than 1000 feet up the long axis of the Civic Center to the Arthur Brown's majestic dome of City Hall.

A final verdict on the design of the plaza can't be given, of course, until the flow of water is finally adjusted in the huge central fountain, and the fences are removed and the site tidied up, so that people can begin to sit beside its surging pools.

Nevertheless, the entire scheme already exhibits perceptible flaws, including uneven detailing of the brick and granite paving, especially where the materials intersect; unsightly floodlight masts that belong in some ballpark; very questionable drill-marks that have been left in the big granite blocks of the fountain itself; and the ponderous concrete lighting columns on the formal mall leading to the heart of the Civic Center. These cumbersome uprights, thick enough to support skyscrapers, merely hold up acrylic lighting fixtures that look as if they are meant to catch flies.

It's too late, of course, to do anything about these shortcomings, and I only hope that this robust but gross composition will be saved in the end by the sheer exuberance of rushing water.

Yet the success of the plaza will depend even more on what occurs on its ragged borders. Stupidly, the city failed to buy a few small parcels of real estate

on the edges of this expensive civic space, which at the time could have been had for very little, and probably can still be bought for less than \$1 million.

This seems little to pay in comparison with the \$40 million spent thus far on improving Market street and creating the plaza, but it is just possible that the City Planning and Art Commission, together with the feisty Landmarks Board, which retain considerable veto power in this location, may yet obtain appropriate architecture on this privately held land.

It will take some doing.

Speculative commercial development on these small sites, if it is to show customary profit, simply cannot be as generously built as public buildings deliberately conceived to enhance civic dignity.

The more important piece of land at this stage, because a building is already being designed for it, is to the left of the grand entrance, next to the Orpheum Theater, where a bar and a pet shop are scheduled to make way for a commercial office building.

This site was acquired long ago by a legendary San Franciscan, the late George Mardikian, proprietor of Omar Khayyam's, whose son Haig is going ahead with the project.

Under the scrutiny of Plan-

ning Director Rai Okamoto and his urban design staff led by Richard Hedman, Mardikian's architects have so far produced only an unconvincing design for this tiny piece of land. Only 56 feet wide, on Market street and 100 feet long on its plaza side, it would be only a marginal private investment — hardly big enough to contain elevators and other utilities — if it weren't for the public investment that has provided such comely surroundings.

The problem of the site is made exceptionally difficult because of the presence, just across the way, of one of Arthur Brown Jr.'s mightiest later works, the massive granite palazzo of the old Federal Building, finished in 1936.

Next to Brown's beaux-arts magnificence, more famous architects than Hardison & Komatsu might blanch.



Design for building (within dotted lines at left) is one way to fill in the gap on Market street (dotted lines in photo), but it seems a parody of the past.

Certainly it is clear what they should not do. A short distance down Market street, at Hallidie Plaza, an architectural calamity has occurred that shows precisely what should not happen on U.N. Plaza.

This is a dull concrete office block, festooned with a vulgar projecting sign for Citizens Saving Bank, its principal tenant — which Skidmore, Owings & Merrill (usually above this level somehow perpetrated for developer Robert Pincus.

A veneer of red granite at the base, resembling blotting paper, encloses a still more vulgar branch office for Citizens Federal by Hertzka & Knowles as well as an A & M mass-feeding operation that should never have been permitted on a major civic space.

Now, Hallidie Plaza may seem different from U.N. Plaza, but as problems in urban design they have close analogies.

At right angles to Citizens Saving is the ornate Powell street branch of Bank of America, surely done by an excellent early 20th Century classicist, possibly Arthur Brown himself. Facing it on the other side of the cable car terminus is the staunch Flood Building of 1903 by Albert Pissis, another powerful monument that should be cleansed of the pseudo-modern coating with which Woolworth's has hidden its base.

The Citizens Saving Building is simply unworthy of its historical neighbors. But if Citizens Saving shows how not to

build on U.N. Plaza, what would be right on the Mardikian site?

The city's own planners have no doubt that the neoclassical idiom of the old Federal Building as well as the Public Library, the old State Building, and above all the incomparable City Hall, should somehow be echoed in a pictorial design.

But a glance at Hardison & Komatsu's design for Mardikian shows that this grand scheme cannot possibly work in a building so small. What they have produced is not an authentic contemporary reinterpretation of classical principles, but a parody of them, which might be called "Son of Federal Building."

But other possibilities are still open. The building might make a strong statement of its own. Or, rather than vying with the Federal Building, it might be a playful foil for it — a light and airy pavilion, meant for delight, as fanciful palaces, with facades like oriental carpets, standing next to classical palazzos along the Grand Canal in Venice.

Richness is a kind of strength, if it is true architectural wealth. And a case in point is the enchanting little art moderne building of the 1920s that has strangely survived in a little triangular space between Mardikian's land and the crude unfinished backside of the Orpheum Theater.

A hip lawyer, 29-year-old Walter Kaplan, noticed this neglected building while a student at Hastings College of Law, and he has cheerfully put it to rights, restoring the lovely copper panels, painting it brightly (maybe too brightly), and opening the base — beneath a festive blue awning — as a flower shop and pub, which soon will extend on the plaza as an outdoor cafe.

Does this not suggest what could be done with the Mardikian site? Could it not respond to the massive power of the Federal Building with wit and unpredictable poetry? Could it not make gracious overtures to the plaza instead of merely facing it as an inert mass? Could not the unsightly back of the Orpheum be painted as a totally unexpected work of art?

What is needed is a wonderfully uninhibited approach. "Astound me," Cocteau said to Diaghilev; and something astonishing — but also profound and humane — is needed here as it is across the plaza, where another small site is available today, from the real estate agents, at an asking price of \$440,000. Reportedly some developers are interested, but if they cannot meet the standards the city has the right to impose here, can not some great San Francisco family or foundation step forward — as William Matson Roth did so brilliantly at Ghirardelli Square — and make sure that the public interest is upheld?

NOON FOLK CONCERT



MONDAY, DECEMBER 5
ONE MARKET PLAZA BUILDING

Professor Gene Bluestein, one of California's leading folk music historians, will be featured in a concert sponsored by the Governor's Office of Planning and Research.

Bluestein has been the recipient of many international awards, including two Carnegie Foundation Fellowships and a Fulbright Professorship at the University of Helsinki, Finland. He performs with his daughter Frayda and sons Jeremy and Avrom.

Bill Press, Director of the State Office of Planning and Research will be the master of ceremonies.

For additional information contact One Market Plaza Building 495-3814.

CONTACT: Lonnie Calhoun
788-1234, Ext. 342

FACT SHEET

HYATT REGENCY SAN FRANCISCO
DOWNTOWN PARCOURSE

The construction of a Parcourse jogging circuit will begin in December in the park area surrounding the Hyatt Regency San Francisco. The outdoor jogging and exercise circuit will be donated to San Francisco by the Hyatt Regency San Francisco and the Homer Olsen Construction Company. The new jogging course in the Embarcadero Center area will resemble the Parcourse at the Marina Green. It will consist of nine exercise stations spaced along a 1/2 mile jogging path. The first station will be located at the Park and Recreation area adjacent to the Hyatt Regency, near Clay and Drumm Streets. Physical fitness buffs will stretch, hop, sit up, push up and straddle a balance beam as they jog through exercise stations marked with graphic signs. The signs explain the exercise to be performed on an apparatus provided at most stations. The course will run from Drumm Street to the Embarcadero, past the Ferry Building almost to Mission Street and then back towards the hotel along the park area across the street from the Southern Pacific Building. Installation of the Parcourse circuit is due to be complete Wednesday, January 4, 1978.

HYATT REGENCY SAN FRANCISCO

DOWNTOWN PARCOURSE

Outdoor Jogging & Exercise Circuit Opening Celebration

Noon Wednesday, January 4

You are invited to participate in a "corporate fitness challenge." Bring friends from your company and try the new physical fitness circuit. Business, fun and outdoor exercise are merging for a healthy new look in the financial district!



Park & Recreation area at
Clay and Drumm Streets

Farming Lands a Specialty at Husselman & Co's, 526 Kearny St.

IMPROVEMENTS NEEDED.

Down with the nails—or better up with the old wornout wooden sidewalks on Market, Geary, Post and other streets, and down with more substantial ones. At present walking on some of those streets is very grievous to one's sole, as it is likely to be torn off at any moment by the ten thousand nails that elevate their adacious heads above the boards.

It is poor economy to permit the plank-pavements to cover the streets, rather than incur the expense of laying something more substantial. Nothing that could be contrived that would work more efficiently in carrying the fire from one street to another, in case of a conflagration, than to have the streets covered with dry lumber.

It might be cured. Then why endure the disagreeable sand storms that assail the pedestrian on Mission and Market streets every afternoon? Grass might be made to grow on all of the vacant lots that are now filled with black hills of sand. This would keep the sand down, and once accomplished the condition of that part of the city would be greatly improved.

WORTHY OF ATTENTION.

A gentleman who has invented a new Fruit Drier wants a Partner who will furnish about a thousand dollars to introduce it, for which he will give a half interest in the invention. This Drier is adapted to either farm or factory purposes. It makes the finest kinds of raisins, and dry all kinds of fruits or vegetables with less labor and less fuel than any other Drier in the world. For particulars call on or address O. P. TIFFANY, 207 KEARNEY STREET, San Francisco.

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A Catastrophe

Editor — Where was Allan Temko when we were fighting the plans for U.N. Plaza? ("U.N. Plaza Deserves Better," by Temko January 2.) "It's too late. . . to do anything," he wails.

Since early 1974 we have argued before city commissions, appealed to city officials, taken all kinds of insults from the very people who are responsible for this outrage.

The only officials sympathetic to our position were Supervisor Quentin Kopp and Arts Commissioners Ruth Asawa and Antonio Sotomayor.

The bureaucrats responsible for the abomination we have now, denied the cost — \$4.5 million —, extolled the design as equal to the best Paris has to offer, compared Market street to the Champs Elysees, and generally acted like God-like creatures who knew what was best in all matters architectural and esthetic.

They also uprooted dozens of fine old trees flanking the Plaza (this in the middle of the night so as not to be stopped by outraged passers-by) and replaced them with young, spindly ones and accepted a fountain-design that will most likely never deliver the "sheer exuberance of rushing water" which Temko so fervently

hopes for.

Deploing is not enough. Deploers are never around when we fight to prevent some architectural catastrophe from happening. It is, alas, too late, as it has been too many times when good buildings have been destroyed or good design rejected.

Politics, big money politics, and bureaucratic insensibility are the name of the game here in San Francisco.

RUTH ASAWA
RAYMOND H. CLARY
ELEANOR ROSSI CRABTREE
DAVID K. FINN
GERDA FULDER
MRS. DAVID C. MOSBY
EARL MOSS
DORICE AUDET MURPHY
GABRIEL SHERIDAN
San Francisco

Who Said What

Editor — I have come to look forward to Allan Temko's architectural criticism as one of the best things in The Chronicle. It is greatly to the credit of the editors that Temko is given adequate space to present his views on subjects such as hospitals and suburban shopping centers as well as more conventional architectural topics.

His review of the United Nations Plaza January 2, however, contains a non-architectural slip that should be corrected. It was Diaghilev, the established impresario, who said "Astonish me" to the young Cocteau, not Cocteau to Diaghilev.

ALFRED BUCHLER
Berkeley

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ALFRED BUCHLER
Berkeley

DEPARTMENT STORE EMPLOYEES UNION

Chartered by RETAIL CLERKS INTERNATIONAL ASSOCIATION, AFL CIO
1345 Mission Street, San Francisco, California 94103 • UN 3 3823



January 10, 1978

Mr. Katsuichi Yamamoto, General Secretary
Japanese Federation of Commercial Workers Unions
Stork Building, 6-7-23 Nishi-Shinjieku-Ku
Tokyo, Japan

Dear Mr. Yamamoto:

Over ten years ago you visited San Francisco for the first time. At that particular time you were in the process of reviewing the San Francisco and national labor movement, specifically the Retail Clerks International Union to determine ways and means of bringing the Japanese commercial unions together in a form similar to that of our own International. Because of your personal efforts and the cooperation you received from other union officials you have accomplished a great deal in the past decade. You can be proud of your effort.

During my short visit to Japan, I could see and better understand your accomplishments. Further, we have been blessed by visits by several of your associates from Japanese unions and we look upon each one of these as a mutual learning experience. I have stated for the record that Japanese unionists who visit our union appear to be the most dedicated and hard working of any who have been with us.

During our various meetings, I mentioned the fact that we should develop programs together, to put added meaning to our relationship. Recently an idea struck me that I think not only could be brought into reality but could be a stepping stone to develop stronger relationships between not only Japanese unionists but the retailing community as well. A possibility exists that we could involve at least our city and state governments, outstanding city officials and others in a very unique program. Specifically, I propose that through your good offices, we discuss with Japanese retailers or other interested companies the idea of developing and initiating actions that will bring Japanese business in the real sense of the word to the United States.

San Francisco is known as one of the style centers of the United States. You, along with other Japanese visitors, have indicated to me that you have a special feeling for our city. During a recent visit by one of your study groups, we presented a program called the San Francisco Renaissance. Of all the things that we discussed, it seemed that they wanted information on the Renaissance more than anything else. We now have an opportunity to bring San Francisco Renaissance into a meaningful reality that would include the participation of Japanese companies. The San Francisco downtown area, for the most part, has not suffered decline as has happened in other parts of the country. In fact,

Mr. Yamamoto
1-10-78
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certain areas of our city are probably the most dynamic in the country. You have visited our stores, including warehouses, etc. You are well aware, from personal experience, along with those of your coworkers of the dynamism that is part of San Francisco.

We have in San Francisco, an available building that formerly housed the J. C. Penney operation. This building, although vacant for some time, is suitable for use as a retail store. It is located at Fifth and Market Streets and is in the area that is rapidly developing. It now seems that finally the Yerba Buena Project will get off the ground and become a vital part of the San Francisco business community. When this happens, the J. C. Penney building will be in an advantageous geographical position.

The Penney building is owned by Robert Lurie, who has contributed much to the San Francisco scene. In former days, his father also was one of San Francisco's business leaders. I believe it would be possible for some firm to discuss with Mr. Lurie, along with other interested parties, the possibility of locating at the Fifth and Market Street site.

I am confident that the Governor, our Mayor and San Francisco business leaders, namely, individuals such as Cyril Magnin, would give full participation. With this combination, I don't see how any business could be anything but successful. The national publicity, the association with a dynamic community and the uniqueness of the project, would create a great deal of excitement. This could be the first step in carrying out the dreams that we have shared of bringing nations closer together.

All of this may seem like a wild idea and fantasy, but I do think the project is deserving of consideration. It is also my opinion that we could possibly interest Congressman Philip Burton in helping to establish the business in San Francisco and to develop some government programs that could provide job training and jobs for those who are presently unemployed. This communication can, of course, only be looked upon as a suggestion, but I believe that if you feel that we could carry out some sort of a program, we would be able to at least get started.

Finally, there is another feature that I think deserves mentioning; that is the fact that Robert Lurie is the owner of the San Francisco Giants, and since baseball is so important in the lives of Japanese citizens, this too adds luster to my suggestion. I have previously mentioned the fact that many years ago, San Francisco played an important part in initiating and bringing baseball to Japan. In fact, seven years ago one of your citizens was a pitcher for the San Francisco Giants.

I look forward to your consideration of my suggestion and would be very interested in any responses that you may have. I again emphasize the fact that the uniqueness of the program, the cooperation that would result, could present an outstanding opportunity to some Japanese business firm that would be interested in breaking ground, not only business wise but in a manner that would truly bring people together, which is of course, the goal you and I discussed when we first met and which we have continued to discuss over these past several years.

Mr. Yamamoto

1-10-78

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In closing, may I extend to you best wishes for success in this new year and hope that through our mutual efforts we may move along together on the road to bringing a unified spirit that will span the wide Pacific Ocean.

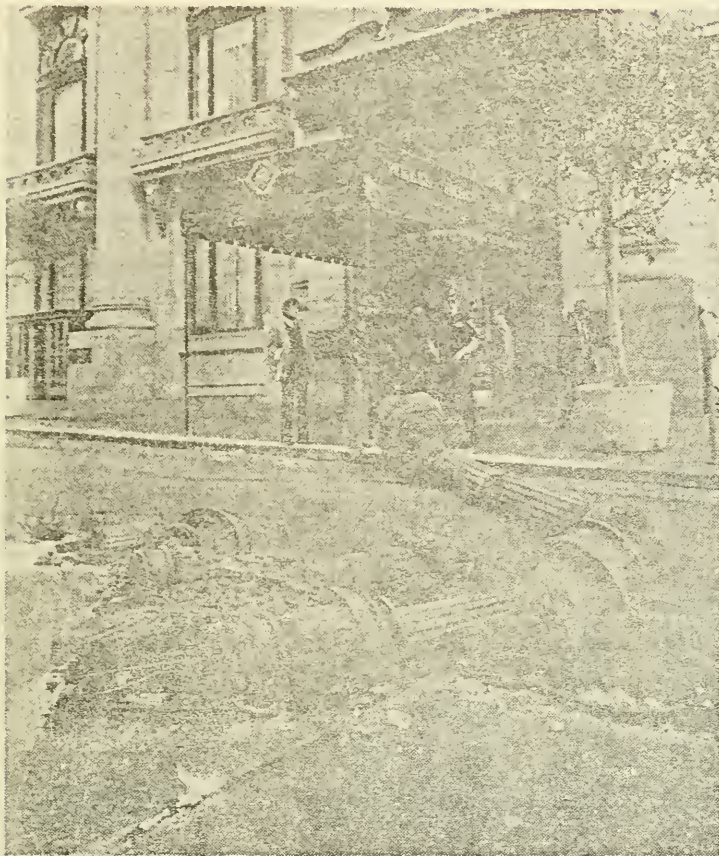
Sincerely and fraternally,

A handwritten signature in cursive script, appearing to read "Walter L. Johnson".

Walter L. Johnson, President
Department Store Employees Union, Local 1100

WLJ:ccb

Smithereens



Examiner/Gordon Stone

1879 cast iron lamppost lies shattered at Grant Avenue and Market Street

Golden era lamp goes smash

One of San Francisco's oldest lampposts—around even before the light bulb—fell mysteriously to the ground yesterday.

The cast-iron post, almost a century old, plunged at Grant Avenue and Market Street at approximately 3 p.m., shattering into many pieces.

No one was injured but the work of an old master blocked all lanes of traffic on Grant.

A PG&E spokesman said the lamp was installed in September 1879 by the California Electric Company as an arc lamp. This

was a short time before Thomas Edison applied for his patent for the electric light bulb.

San Francisco was the first city to install such street lights.

The post remained while others were taken down and restored as a part of The City's "Path of Gold" beautification program.

In 1918 the lamp was changed from a double arc to a triangle arc and in 1948 was changed over to an incandescent lamp.

PG&E said it planned to investigate.

S.F. Odd Fellows

By Kevin Wallace

Messiahs and rascated cowboys so innopelize the Seventh street sidewalk off Market as to undo their distinctiveness as weirdos.

The only standouts are the odd scraghts in Sears suits and white shirts, trudging between the "TATTOO" and "LIQUORS" signs that flank the great corner building's smudged stone entry at 26 Seventh street.

There is justice in that.

The big building is Odd Fellows Hall. The square looking Odd Fellows who practice their secret rites in its eight grand meeting chambers could give lessons to the street's amateur individualists.

"Why we're odd is we care and do things for each other," declares the hall's secretary and business manager, I. B. Ishmael. "My dad in Texas asked me to join when I was 13, 51 years ago, so he wouldn't have to worry what kind of man I'd turn out to be, and I did."

Ishmael presides in the hall's third floor office among baffling 19th Century steel engravings that epitomize Odd Fellowship in symbols featuring the eye of God, the golden links of ethical precept, and the stern visages of early Odd Fellows.

Odd Fellowship has been cultivating its peculiar oddness since it was founded by Adam himself, according to a leather-bound 1885 "Odd Fellows' Pocket Companion" in Ishmael's antique safe.

It credits Moses with helping to evolve its teachings and ceremonies, some of which call for donning crimson, purple and gold robes for conferring degrees in ethical understanding, fanning discussion of religion and politics as disruptive; and always "visiting the sick, relieving the distressed, burying the dead, and educating the orphans."

The book says the movement didn't get its name until 55 A.D., when the casual altruism of some members doing time in the Roman legions prompted Titus Caesar to declare, "What odd fellows!"

The fraternity's mutual aid still seemed odd enough in the 1600s to get the members ostracized by the wilfully ignorant," the book says. But Ishmael says mere ostracism was an improvement on what happened in medieval times, "when Odd Fellows were beheaded and their records burned."

The beheadings reinforced the Odd Fellows' continuing antipathy to publicity. The burning of records could account for some encyclopedias' cynical opinion that Odd Fellows didn't exist before early 17th Century England. They give the same date for the Odd Fellows' big fraternal competitors, the Masons, who trace their own origins back to ancient Babylon or before.

American Odd Fellowship began in Baltimore in 1819, and spread to 19 countries as the International Order of Odd Fellows. San Francisco's Odd Fellows met first in 1847 but vanished into the next year's gold rush.

In 1949, a year to the day before California joined the Union — and the same year the Masons got to town — steadier-headed Odd Fellows founded San Francisco's California Lodge No. 1 as the launching pad for their fellowship's conquest of the West.

Two years later, publishing tycoon Sam Brannan gave the Odd Fellows what today is the oldest functioning trust in town, a \$200 lot on Mission street above Sixth, now worth six figures and yielding business and apartment rents to the Seventh street headquarters.

The Seventh-and-Market property was occupied in 1835 with a new gothic brick Odd Fellows' showplace and clock tower. It burned in 1906, and was replaced the next year by the present six-story, three-mezzanine palazzo, crammed with the members of 35 local lodges and as many auxiliary Rebekah congregations.

Up and coming San Franciscans did well to belong.

"But the Odd Fellows' real glory was out in the riding camps of the Mother Lode," according to San Francisco Odd Fellow Harold Henderson, who was born nearly 83

years ago in Yankee Jon's, Placer county.

The town, named for a widely admired horse thief, was settled by Henderson's father in 1841. It boasted Odd Fellows Washington Lodge No. 12, "where miners walked in 20 miles for the good Fellowship of a meeting, and took all night walking back to their mines for the morning shift.

"The Odd Fellows were always the first to set up in a camp attracting the miners with the only social life open to them outside the saloons and the red light districts.

"After them came the Masons, attracting the mine owners, and then the Druids and other fraternal orders. My father once joined another very popular bunch called the Sons of Temperance but quit when he saw it was increasing his drinking."

Handsome Odd Fellows' halls still stand, unused, in many ghost towns. Others still function — one with its original kerosene-lamp chandelier — in Volcano, Sonora, Angels Camp, Placerville, Jenny Lind...

American fraternal orders in general — including Elks, Moose, Eagles, Red Men and Foresters — began to decline when radio and later TV infringed on their evening meeting hours, and private insurance encroached their pioneering hospitalization and death benefit programs.

In 1919 there were more than two million American Odd Fellows. Today there are 336,600 — outnumbered, oddly, by their 415,000 auxiliary Rebekahs.

Their statewide Grand Lodge once counted more than 500 local California lodges. Now there are 286. San Francisco has eight, with memberships ranging from 50 to a little over 200, and the median age rising.

Membership is theoretically open to all but atheists and the depraved — and in practice it does embrace Catholics and Jews, though not non-whites. Fees are modest. Initiation fees total \$55, and dues are \$16 for a whole year.

The big Seventh-and-Market hall now rents out space for meetings and whist parties to such congenial groups as Eastern Star, Druids, Sojourners of Truth, Daughters of Scotia and the Semi-

nole Council of Pocatontos.

The 70 tenants include Consumer Action and seven street level stores, none so classy as the patisserie wartime butcher who displayed a sculptured hamburger replica of Joseph Rosenblat's famous photo of the flag-raising at Iwo Jima.

But staunch Odd Fellowship remains the main business of the building's eight great meeting rooms, each around 45 by 30 feet, with 20-foot ceilings and banks of thrones under illuminated arcane symbols.

The meetings, which start with a song and a prayer, affirm that Odd Fellowship is not about to relinquish its watchwords of "Friendship, Love and Truth" to the pressures of a passing era of mere Relatedness, Warmth and Up-Frontness.

They knuckle down to the

continuing business of making sure two members visit any sick member within 24 hours, and the appropriate sick benefits are paid...

And getting the \$500 burial benefits out for a deceased member, and sending regular Christmas cards and modest checks to the widows...

And keeping tabs on their statewide homes for 200 old folks in Saratoga and 45 orphans in Gilroy...

And raising money for the Sierra youth camp, Cub Scouts, eye banks, medical research, scholarship funds — charities that were quietly given nearly \$5 million last year from American Odd Fellows, and half a billion dollars since 1839.

Then special entertainments are planned, and those who care to adjourn to the billiards room on the

second floor.

Returning outside, no true Odd Fellow is upset by the gangs of parvenu odd personages milling around their doorway and muttering.

"I remember one close call with a band of Indians who wanted \$2.50 apiece," recalls 83-year-old Odd Fellow Charlie Davis, "but otherwise I've found if you don't bother them, they won't bother you."

Secretary Ishmael's wife, Fern, a force among the Rebekahs since 1929 and an enthusiastic booster of the enduring friendships fostered by the movement, says the thing to do is to pretend you don't see the roughnecks.

"I've never yet turned and said one word to any of them," she says, "and I haven't been bothered by anyone yet."



The Odd Fellows' emblem symbolizes the eye of God and the golden links of ethical precept



I.B. ISHMAEL
A member for 51 years



REUNION TIME — Bernard Averbush, left, and Jack Rosenbaum, were newspaper colleagues before Bernie turned to writing books ("Crab Is King," "Never Plead Guilty"). Market Street Development Project di-

rector and Progress columnist met Thursday when friends surprised Averbush with a birthday party at the Main Library's San Francisco History Room — which he was instrumental in opening.

Progress photo, James Kelly

Police upheld

Skin parlor-arcade transfer rings up tilt

By Ronald Canter
Urban Affairs Writer

By a split vote, the Board of Permit Appeals has refused to let a former Tenderloin encounter parlor owner transform her establishment into an amusement machine arcade.

The decision, taken by the board last night, upheld a permit denial by the Police Department, which feared that youngsters in the area might steal to pay for playing the machines.

The applicant for the arcade permit was Diane Heckenberg, a part-time nurse at Kaiser Foundation Hospital who for several years operated the Cupid's Corner encounter parlor at 196 Ellis St.

She closed that establishment voluntarily after last year's police crackdown on the encounter business.

"It (Cupid's Corner) was a very clean place," said Heckenberg.

She said her planned arcade would also be clean and posh. Heckenberg told the permit reviewers she was prepared to spend \$30,000 so that her amusement machines would stand in a proper setting, amid velvet drapes, stained

glass windows and chandeliers.

Bernard Averbuch, director of the Market Street Development Project, was unimpressed by the prospect of this setting.

Noting that The City has invested \$25 million in the beautification of Market Street and is about to embark on a major improvement program of the Tenderloin, Averbuch argued that amusement arcades should be discouraged.

He also told the permit reviewers that if they refused to allow such a business to open up, the owners of the buildings would be forced to lease the properties for more acceptable uses.

Appeals board member Douglas Engmann and chairman Agripinos Cernatos dissented in the vote to deny the arcade permit.

Said Engmann: "I can't understand how anyone can favor vacant, boarded up buildings and regard them as an improvement in the area."

Engmann said he felt confident that as soon as the area underwent real improvement, economic forces would force the arcade out of business anyhow.

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EXECUTIVE DIRECTOR
WARD AVERBUCH

ASSISTANT DIRECTOR
WILLIAM deZORDO

MINUTES OF MEETING MARKET STREET DEVELOPMENT PROJECT TUESDAY, 13 APRIL 1976

General Manager Curtis E. Green of the Muni spoke on the future development plans of the Muni Railway. He first commented on the city strike and said there was no foreseeable break in the Muni strike and that both sides seem adamant. He said the supervisors say they have a mandate to take a strong stand and that was the status.

Green expressed concern that the image of mass transit would be seriously damaged, pointing out that their public relations campaign has resulted in a 3 percent increase in ridership and a 2 percent rise in income.

In regard to future plans, Green reported he is working on a five year plan of restructuring and other changes as a result of complete new equipment coming. There would be a full scale analysis of Muni with a positive program of increased use of transit.

He asked that the MSDP and other business community leaders take the lead to promote the rise of Muni. He cited the example of T. Eaton Co. of Toronto paying the operating expenses of the Metro Toronto to have free rides for mornings of their sales. He said it has been an overwhelming success.

He also urged support and publicizing of the Muni "Fast Pass" and the use of the Shoppers Shuttle, where the revenue of the latter has been disappointing. Green further reported on plans to extend the modernization of the Judah Street line and the opposition that has been generated.

He further asked for support on budget requests before the Board of Supervisors, pointing out that salaries and labor costs are 85 percent of the Muni budget.

Green then spoke on the need to once again consider requests for a fare increase. He reported on comparisons with fares in other cities and the inflationary trends.

The plans for the new Muni/Metro cars and the tunnel underneath Market Street was discussed and Green answered several questions about the new cars and the reasons for delay of the new cars in arriving. He said two new cars for testing were due in the late Fall and the delays were because of technical problems in the propulsion and signal system.

Green concluded by reporting on the decision to retain the overhead trolley wires on Market Street for trolley coaches and asked for help in installing eyebolts in buildings to hold the wires.

Executive Director Bernard Averbuch reported on the ceremony at the United Nations Plaza which marked the completion of the plaza and the welcoming of the cast of "Raisin". There was a lunch afterward with Mayor George Moscone present.

There was a report on the matter of obtaining a permit from the City Planning Department for another Weinstein store on Market Street, and a meeting to get approval. Ivan Anixter reported an agreement was reached but a permit was not granted because of the City strike.

Averbuch and President Albert Samuels, Jr., gave a report on the Benjamin Swig Information Center, which is not completed because of the lack of \$13,000 in funds. The police sub-station in Hallidie Plaza has been completed at a cost of \$50,000 but is not being manned. Samuels and Averbuch held a press conference to comment on the need for more police coverage on Market Street and to open the sub-station. The police said no because of finance problems.

Sharon de Zordo reported on efforts to obtain more plants for display in Hallidie Plaza. The City agreed if planter boxes could be obtained for temporary floral and tree displays. DeZordo obtained a supply of wood for the planter boxes and this has been delivered to the City for use of supplying the added plants in the Plaza.

There was a report given on the formation of the Mayor's Select Committee on Yerba Buena, which will meet regularly to form a recommendation as to what shall be done with Yerba Buena. The Chairman is retired Judge Leland Lazarus and Samuels and Averbuch reported on their conversation with him.

Lawrence Siegel of San Francisco Luggage was introduced and he spoke of his efforts in cleaning the gum off the sidewalk in front of his store. There were further reports on various efforts of merchants to clean the sidewalks and also the Hallidie Plaza area.

There was a report on letters to the master leasee of the Lincoln Building, who lives in Hollywood, asking that he clean or paint the outside of his building as per his lease with the City. The request originated with a letter from Samuels to the City. There is also an effort being made to transfer a historic plaque, that is hidden in the Fifth Street entrance of the building, to the front of the building on Market Street.

Averbuch reported on the efforts in the State Legislature to extend the 1/2 percent sales tax to help finance BART. The present sales tax is expected to be used up in October and new legislation will be required. Averbuch reported on his contact with the office of Governor Brown and Senator Alfred Alquist, Chairman of the Public Utilities Committee, as well as Assemblyman John Foran.

Samuels then reported on the formation of several committees and he suggested two organizational changes for consideration. He suggested limiting the term of all officers to no more than two years in any one position and to reduce the number of vice presidents from five to three.

The Membership Committee includes Fran Sitek, Chairman; and Sally Scott and Ray Marks and William Finsterbush. The Finance Committee is John Bertani, Chairman; and R.G. Kellenbach, James G. Higgins, Howard Patrick and Walter Shew. The Community Relations Committee consists of Casey McKenzie, Robert Begley, Averbuch and deZordo.

Market Street

MARKET STREET

development project

SAN FRANCISCO, 94102 • 362-2500

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First Savings & Loan Association

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First Savings & Loan Association

EXECUTIVE DIRECTOR
BERNARD AVERBUCH

ASSISTANT DIRECTOR
RONALD DEZORDO

Minutes of Meeting

Thursday, 13 May 1976

President Albert S. Samuels, Jr., opened the meeting with the introduction of retired businessman Walter Newman who has been a former president of the old Market Street Association, the predecessor of the Market Street Development Project. Newman had been head of the Charles Brown and Son firm which closed in the sixties after having been in business for 117 years.

Newman told how the original organization had been started by Marshall Hale and Albert Samuels, Sr., and some of their early activities, like removing "fake jewelry" stores, the passage of the closing out sales ordinance and the Stockton Street crosswalk.

Executive Director Bernard Averbuch reported the Embarcadero Station of BART would be opened with civic ceremonies at Noon on Thursday 27 May 1976. He stated that a committee had been formed some six months ago to help promote the area and publicize the opening, but there was a good deal of disappointment that this was not done.

He reported that the public relations department of BART was handling the ceremonies and that not much publicity had been generated. He said BART had also decided not to have a special ceremony for Adrien J. Falk, a long time president of the BARTD Board of Directors, and other civic leaders identified with the station.

This was also a disappointment and Mr. Samuels and Averbuch then began contacting various people who had been a part of the Embarcadero Station construction to advise them of the opening of the station. Averbuch said he also contacted the various contributors in 1967 to the station and Samuels had called Gerald McLindon, now teaching at Louisiana State University, who had made the original report and feasibility study to start the station.

Averbuch reported he had a meeting with Jack Barron of the Transit Task Force on the Robert Frost Plaza at the foot of the California cable car line at California and Market Streets. The plaza will be finished at the end of the year and it is hoped to have extensive promotion of the area.

Samuels reported on a second letter from the City to the master lease holder of the Lincoln Building, asking him to respond to a request to clean and paint the outside of the building. The letter was requested by Samuels.

Sharon deZordo reported on efforts to bring more activity and color to the Hallidie Plaza. Previously she had reported on getting the lumber so the City could install more planter boxes and she told of the March of Dimes celebrity walk kick-off ceremonies held in the plaza.

The next effort concerned a program of working with the Art Commission to have a street musician festival in Hallidie Plaza, which would help in getting the musicians off the sidewalk area of Market Street. There are some 60 city-wide groups of street musicians and deZordo is working to co-ordinate them into a meaningful festival and hopefully the plaza may someday become a performing arts center.

Averbuch reported on the Swig Information Center and that the additional \$13,000 has been obtained from City funds and the center would be completed in a few months. It will be operated by the Convention and Visitors Bureau. There is some graffiti on the wall opposite the information center and the City has been asked to clean the wall.

Graffiti has also been noted on the base of the Freeway at McCoppin and Market, the statue at Jones and Market and the statue in Embarcadero Plaza. The state has been asked to remove the graffiti at the Freeway and it was done. The other graffiti removal requests are with different departments.

Samuels and Averbuch then reported on the Mayor's Select Committee for the Yerba Buena Center Project. Samuels reported on his conversation with Judge Leland Lazarus, the Chairman and Henri Lewin, a committee member. Judge Lazarus indicated they may need an extension of their August 1, 1976, deadline for making a recommendation, but other committee members did not think an extension was needed. Averbuch reported the thinking of some members of the committee is to recommend, in order, that low and medium cost housing be built in YBC, open space be provided and then a convention facility to provide jobs.

Adjourned 11:15 a.m.

Market Street

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Assistant Director
ERON deZORDO

Minutes of Market Street Development Project Tuesday 13 July 1976

Police Captain George Eimil of Southern Station, who was assigned to the district in May, spoke to the Board. He was accompanied by the four uniformed officers who patrol Market Street.

Captain Eimil reported how he had increased police activity on May 20th when he reinstituted the daily roundup of drunks and in June with the addition of two uniformed men and with his orders to take "positive police action". He also referred to complaints against Cochrane's Pool Hall, 1026 Market Street, and the Dublin Bar, 1066 Market Street.

As a result, he had asked that the pool hall permit be revoked and a hearing was scheduled for that afternoon. (Bernard Averbuch, Executive Director, testified at the hearing.) Captain Eimil reported since January some 57 arrests had been made at the pool hall. The Complaint against the Dublin Bar was referred to the State ABC.

Captain Eimil then reported on the complaints involving drunks and derelicts. He has consulted with the District Attorney's Office and the following procedures on prosecution were listed by him. The blocking of the entrances to a business establishment is covered by Section 647C of the Penal Code. Violators would be prosecuted under the following condition.

The merchant would post a sign reading "It is unlawful to obstruct free use of this passageway." The violator would be pointed out to the police and a citizens arrest card signed by the merchant or building owner. If possible, a picture should be taken of the subject.

Lying, sleeping or sitting on the sidewalk is covered by Section 20 of the Police Code. These subjects will be arrested if they obstruct entrances by requiring pedestrians to walk around persons blocking the entrances. Captain Eimil also reported the

Minutes of Meeting
July 13, 1976
Page Two

District Attorney will file a complaint on drunks based on completeness of the Police Report, a review of the prior drunk arrest record and the recommendation of the Bureau of Alcoholism.

Captain Emil reported on the sub-station in Hallidie Plaza and his opinion that it is not proper to put manpower there, but that they should be out on patrol. He further stated that the problems of Market Street, as he found them, include drunks, beggars, prostitutes and thugs on the streets. He was asked about the old vagrancy law and said it has been declared unconstitutional in 1960.

He also said that he and his station need to hear complaints, or letters, for justification to take any actions and encouraged everyone to advise him of any problems on Market Street.

President Albert Samuels reported on talks with prospective members and the new members who have joined.

There were also two complimentary letters received by Mr. Samuels as a result of his letter, and later press conference, to Attorney General Evelle Younger that was in support of the Police Chief Charles Gain and District Attorney Joseph Freitas. The letters were from Mayor George Moscone, who thanked Samuels for his support of the public officials and the efforts of the Market Street merchants, and from District Attorney Freitas.

Sharon deZordo reported on the coming civic ceremonies in October, which will feature San Francisco History Week. These include the opening of the One Market Plaza building and various displays by the Embarcadero Center and Hyatt Regency Hotel in that week.

She also reported on the activity of Hallidie Plaza and her contacts with various street entertainers and musicians to perform. She also reported on efforts to have various French touring bands perform in the plaza. She also reported that 18 new trees had been installed in the plaza by Brian Fewer of the City's Tree Planting Division, with planter boxes obtained by the MSDP. The lumber for these boxes had been supplied by Homer Olson Co., a BART contractor. The additional money to complete the Benjamin Swig Information Center had been allocated and the center is expected to open in six weeks.

Minutes of Meeting
July 13, 1976
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It was also reported that the Mayor's Select Committee for Yerba Buena is considering six different proposals and the committee is expected to complete its work by the end of August.

The matter of enforcing of the Market Street Sign Ordinance was discussed, as it relates to paper signs. It was reported that contact had been made with the City Planning Department asking that citations be issued to violators of the temporary paper signs section and that the MSDP would help.

market street

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10 MARKET STREET

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ASSISTANT DIRECTOR
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Minutes of Meeting
 August 10, 1976

Chief of Police Charles R. Gain appeared to discuss the policing problems of the Powell and Market area. He was accompanied by Deputy Chief Clem DeAmicis, Captain George Eimil of Southern Station, Captain Paul Lawler, head of the Vice Squad and Lieutenant Walter Braunschweig, head of the Crime Specific Task Force.

Chief Gain said policing efforts in this area has been intensified since February so that it has become one of the most heavily policed areas in the City. He said there are five beat officers assigned to this area and that he was placing four additional men there from noon to 8:00 pm.

He went on to report that since February there has been a total of 852 misdemeanor arrests in that area, and 348 felony arrests. To supplement police activity, there will be eight men from the Crime Specific Task Force assigned to the area.

Chief Gain then spoke about the recent news publicity of complaints of drunks and derelicts and said he was distressed by the negative news. He said it was damaging to the City's reputation and to business and tourists groups to advertise in effect that people should not come to San Francisco. He said those people who choose to go to the news media with complaints are really damaging to the City's business.

Chief Gain said it was his intentions to maintain a positive posture and police program. He said there was no need for anyone to feel they must use the media to get police services and his office is open and interested in all complaints. He said he hoped to maintain ongoing communications with all business groups.

There was a comment made about letters to Chief Gain that were not answered. Chief Gain said he had found instances in which he did not receive letters, but they had been directed to the district station for response and no action taken. He said that has been changed and should no longer be a problem.

The matter was discussed of prostitution in the area of Powell Street and Union Square. The discussion centered on girls on the street who are arrested and then back again the next day. The overaggressive activity of some street prostitutes was discussed and how it could be remedied. There was comment on the offensive actions of some of these girls and how it affects tourists and business at some hotels.

There was discussion of prosecution where a second or third arrest would result in an automatic jail sentence. There was also discussion of the need to talk to the District Attorney and to the Presiding Judge on the aftermath of prostitution arrests. It was pointed out that a lower court judge had refused to sentence prostitutes because the police were not arresting male customers.

Chief Gain and his officers said they were aware of the prostitution problem and there had been an incredible increase in arrests.

The need to complain to police at night was raised and Chief Gain said he would create a night time shift of the Vice Squad with a special telephonenumber where complaints could be channeled between 7pm and 3am.

There was also a comment on the failure of prosecution of arrested prostitutes. The police are aware of the problem, which is the need for the revocation of probation and a jail sentence on the third arrest. It was further explained there is a halt in the sentencing of prostitution pending an appeal that is now headed for the State Supreme Court.

The appeal originates from a decision in Alameda County by a judge that he would not sentence prostitutes unless the customers were also arrested. This ruling was supplemented by a San Francisco judge, based on the principle of a disparity of number of arrests between male and female. The prosecution appealed and the sentencing of prostitutes is being help up pending a final ruling.

Other discussion and complaints dealt with drunks, derelects and beggars who are sometimes brazen in their conduct and insult passersby. There was also a complaint of noisy musicians at which time the efforts of the MSDP to organize talented street musicians into performing in Hallidie Plaza and other spots was mentioned.

Chief Gain said he supported the idea and this would be a positive effort to help change the image of Hallidie Plaza through the use of talented people.

Chief Gain went on to say that the complaints being aired at the meeting were not just a police problem but also a social problem and it must be recognized as such.

The question was asked about the police sub-station in Hallidie Plaza. Chief Gain responded that he was opposed and that it was better to have uniformed men on the street patrolling than to be in the station. He said the Police Commission had also rejected the idea. He said Supervisor Al Nelder had now proposed that a Command Post be established there and that he plans to meet with Nelder soon to discuss what he had in mind.

Chief Gain responded to several other comments and then said he would be willing to report or meet regularly with the group for ongoing communications. He said he would work with the staff of MSDP and that any complaints could be directed to him personally or to the staff who would contact him.

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ASSISTANT DIRECTOR
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Minutes of the Meeting MSDP
Tuesday 12 October 1976

Dr. Louis Conlan, retired President of the City College of San Francisco, and Robert Sullivan, General Manager of the Convention and Tourist Bureau, spoke to the Board on the importance of the passage of Proposition "S" on the November ballot. This is the policy statement to approve the building of the proposed Yerba Buena Convention center.

Conlan said that San Francisco has dropped to number 52 of cities in the country in the list of convention cities. He said there has been a loss in money and jobs in the City because of conventions that have had to cancel their exhibits in San Francisco because of lack of exhibit space.

Conlan, who is general chairman of the campaign, said the cost of building the convention center would be financed by increasing the hotel tax from its present 6 percent to 8 percent and of this total, 4 percent would go to the financing.

He said this meant that construction of the convention center would be financed without cost to the taxpayer. He said that tourism is the City's biggest industry and that another 200,000 people would be attracted to the City with the new convention center.

Sullivan said the passage of Prop. "S" would put the City in the unique position of protecting its number one income business. It would also assure the City's economic stability and make downtown a better place.

He said the important thing is to overcome inertia and have the public accept the importance of the new structure. He said the hotel tax will create a fund of \$6 million each year to help pay for the bonds and that the structure would add 300,000 square feet of convention space.

Sullivan also pointed out the convention facility would be only 10 acres out of 87 acres in the Yerba Buena Project and that its completion will probably dictate the kind of development that would be built there. He also said there was a joint labor and business community effort in the campaign and asked for help in getting the proposition passed. He said the passage would also let the convention people around the country know that San Francisco wants their business.

Robert Begley, president-elect of the Visitors and Convention Bureau, also urged help in supporting the campaign. He spoke of the directors of various associations around the country who are asking "What is wrong with San Francisco?"

It was pointed out that if the proposition passes and construction begun, that the completion date of the facility would be 1980.

Assistant Director Sharon deZordo reported on the People in Plazas program and that it started with the appearance of the 12th Naval District band. They were quite popular and the enthusiasm was such that people were dancing to the music. She also said that Captain George Eimil of Southern Station reported that during the nine days there were events in the plaza, that there was no reported incidents of crime. She also reported that there was a large increase in the number of visitors to the Swig Information Center during the days of the events.

She also reported that she, Albert Samuels and Bernard Averbuch would be meeting that week with Mayor George Moscone to discuss a variety of matters on Market Street.

Averbuch reported on the work being done on the United Nations Fountain. He also told of meeting several times with Captain Joseph Flynn of Northern Station to discuss the problem of undesirable persons in the UN Plaza area.

He then reported on meeting with one of the executives of the Civic Light Opera company which will move their 1977 season to the Orpheum Theatre. The theatre group is interested in a civic ceremony for their opening production on May 20, 1977, which will feature Debbie Reynolds in "Annie Get Your Gun". There is a now a \$2 million renovation program underway to renovate the theatre.

Samuels reported on a two-part television editorial on station KGO-TV and that he and Averbuch would be taping a two-part rebuttal to the editorial.

There was also a report given of MSDP co-sponsoring a ceremony on Sunday 7 November 1976 to mark the completion of the renovation of the Old Mint on Fifth Street.

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BERNARD AVERBUCH

ASSISTANT DIRECTOR

ARON deZORDO

Minutes of the Meeting MSDP
Tuesday 9 November 1976

Executive Director Bernard Averbuch reported to the Board on the ceremonies to mark the opening of the One Market Plaza building and the completion of the \$4.5 million renovation of the Old Mint.

These two events were cited as the type of ceremonies the MSDP should be involved in, which is to create attention for Market Street and bring much positive activity.

Copies of the Margot Patterson Doss story of the New Market Street were distributed, which was arranged for by MSDP. It was pointed out that One Market Plaza was opened especially on Sunday, when the article appeared, and nearly 2,000 people visited the building as a result.

The ceremonies for the Old Mint resulted in Mrs. Mary Brooks, Director of the Mint, coming to the ceremony, the unique \$1 million gold coin being put on display, and a good deal of publicity for the Mint and its museum. There was a report given on the ceremony held Sunday at the Mint, which drew nearly 1,000 persons.

President Albert Samuels stated the Board meeting would be adjourned early so that everyone could go to the Mint for the public opening and viewing of the gold coin.

Averbuch then gave a report on the Civic Center area and his meetings concerning the move of the Civic Light Opera to the Orpheum Theatre. He said the theatre people are interested in a civic ceremony when the new season is opened on May 20, 1977, with Debbie Reynolds in "Annie Get Your Gun". The author, Irving Berlin, will celebrate his 89th birthday then and is expected to come to San Francisco for the opening.

Averbuch reported on meetings with Captain Joseph Flynn of the district to begin efforts to remove the various undesirable persons of the area.

He further reported on work on the United Nations Fountain and that it should nearly be completed in May of 1977, to coincide with the opening of the Civic Light Opera.

Joseph L. Felson, assistant counsel of Homestead Savings, was introduced to report on the opening of their branch office in the Merchandise Mart Building at 10th and Market Streets. He also submitted an architect's drawing of the canopy and new sign to be installed on the outside of the building.

There was also mention made of Zim's Restaurant that will open soon at Van Ness and Market and that discussions have been had with Architect Donald Clever on his design for a canopy and signs. There was also a request to have Zim's paint the wooden barrier covering the Muni entrance at that corner.

Assistant Director Sharon deZordo reported on the "People in Plazas" entertainment in Hallidie Plaza and the performance of the U.S. Navy 18 piece jazz band. The event was well received and with such enthusiasm that some people waiting in line at the cable car took to dancing. She said the police informed her that there were no reported crime incidents that day and that attendance greatly increased at the Tourist Information Center in the Plaza.

She further reported that there would be an entire week of entertainment the week of November 15th, topped off with the annual Santa Claus entertainment, sponsored by the Emporium, which this year will be held in Hallidie Plaza for the first time.

She also reported that the police horses would be assigned to Market Street during the Christmas holidays, though previously there had been an order that the horses would not return. Police Chief Charles Gain, as a birthday present, decided that the horses would be assigned to Market Street. Chief Gain further promised that he would ride the lead horse in the opening ceremony parade.

There was a report given on the scheduled moving of the Phelan Monument from Golden Gate Park to the sidewalk area of Montgomery and Market Streets. The 35-foot high statue commemorates the admission of California into the Union. It has the figure of a miner at its base and an angel with opened book on the top.

Minutes of Meeting
Tuesday 9 November 1976
Page Three

Another report concerned itself with the cleaning of the Hallidie Plaza and the various complaints made to the City. Complaints have also been voiced by BART and finally it was agreed that the cleaning of the plaza should be taken over by BART. The agreement is now being studied for approval by both parties.

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market street

O M A R K E T S T R E E T

development project

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SARON deZORDO

Minutes of Meeting

14 December 1976 at Old Mint

Mrs. Olga Melko, Director of the Old Mint, welcomed the directors and members of the MSDP. She reported on the success of the 7 November 1976 ceremony at the Old Mint and thanked the MSDP for its help in co-sponsoring the event. She said also that the Old Mint received more publicity for this event than any other, including the opening, and the MSDP had also helped in this field. Mrs. Melko also said that 10,000 special coins stamped for the opening have all been sold, which was somewhat of a record.

Howard Patrick brought up the matter of his request for a memo to be written and distributed on how to clean the brick sidewalks and to remove gum and tar. This is to be done.

There was a report given on the policing problems of both the Hallidie Plaza and United Nations Plaza area. As a result of meetings with Chief Charles Gain and other police officers, there have been four beat patrolmen assigned to Market Street, between 4th and 8th Streets. These beat men have also concentrated on visiting Hallidie Plaza and the Convention and Visitors Information Center. It seem that Hallidie Plaza has improved in its overall appearance.

Sid Haag reported on his conversation with Mrs. Thelma Shelley, who is Manager of the Hallidie Plaza Information Center. Haag said there was need for some signs on Powell Street to advise tourists of the locale of the center. He suggested that Woolworth's should have a sign on its building with this information. This request was brought to the Woolworth Co. who have agreed to place such a sign in one of its windows, designated as the "Tourist Window".

There was a report on the meeting on the Market Street jewelers, which was scheduled for that afternoon. Captain George Eimil of Southern Station reported three new thefts of jewelry from the counters by customers and on the need for the jewelers to use

certain security measures. The meeting was called by the MSDP with invitations to all 14 jewelers located on the street for the Captain to meet and discuss various measures.

In the United Nations Plaza area, Executive Director Bernard Averbuch reported meeting with Captain Joseph Flynn on policing the plaza area. There has been extensive police activity there and also with view of improving the area in time for the opening of the 1977 season of the Civic Light Opera at the Orpheum Theatre.

Averbuch reported on visiting with William Brennan of the CLO with President Albert Samuels and visiting the theatre where extensive renovation is going on. The series of plays for 1977 are scheduled to open 20 May 1977 and there will be discussions for some type of civic ceremony for both the theatre and the U.N. Plaza.

There was a report given on the matter of dead trees on Market Street, including some 22 in United Nations Plaza alone. Averbuch reported he had walked the entire jurisdiction to list the address of all dead trees and sent it to City Engineer Jeffrey Lee. The response was that the trees would be replaced in January and February as these were the dormant season months.

Two other matters reported on were the Upper Market Street beautification plans. There had been a protest lodged by the Chamber of Commerce and the plans had been returned to committee for another hearing. Jack Barron of the Transit Task Force asked that we come to a Finance Committee hearing to ask that funds for Upper Market and Lower Market be separated so as not to delay lower Market Street plans. This was done. The second matter was the lawsuit by the City against the State Compensation Insurance Fund for the sale of its building on Golden Gate Avenue to the State, instead of the City. The request for a restraining order in Court was denied and the City has to decide if it wants to continue the suit. This will not delay the opening of the Market Street building.

The matter was discussed of excessive numbers of pigeons at Hallidie Plaza and Averbuch was asked to check with City agencies to determine what action could be taken.

Albert Samuels reported on new members and efforts being made to get still further new people into the MSDP. There was a question asked again on the vacant Penney's Building. The report given is that the Redevelopment Agency advised it had a meeting again with owner Robert Lurie at which several Market Street building owners attended. There was no news of a prospective tenant.

Sharon deZordo reported on the various events held in Hallidie Plaza, which included seven events in nine days. She has plans for more such events to begin in the spring, after the rainy season. She also reported on various events and work for public displays in the lobby of the One Market Plaza Building. DeZordo also reported on the matter of the kickoff party for the San Francisco Symphony and the possible locale of the Old Mint.

There was further discussion about the Santa Claus parade of the Emporium using Hallidie Plaza for the first time, the addition of new plants and flowers there, and the negotiations for BART taking over the maintenance and cleaning from the City. There was discussion of the many problems in having the Plaza cleaned and various bits of graffiti removed.

Further discussion concerned itself with the financial status to date and the budget picture of MSDP. The Executive Committee met for the purpose of receiving a report on the bank balance of the project's various bank and savings and loan accounts. It was agreed that more and regular financial status report would be made at the monthly meetings of the Board.

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Minutes of Meeting of MSDP Tuesday, January 11, 1977

The meeting was held for the first time in the Visitors Information Center in Hallidie Plaza. The meeting was opened by President Albert S. Samuels who welcomed everyone to the "House that Ben Built". The reference was to Benjamin H. Swig, whose family contributed the funds to build the center.

William J.F. Brennan of the Civic Light Opera then spoke to the board, giving the background of the move to the Orpheum on Market Street. He said the two new directors, Ernest Martin and Cy Fever, are experienced Broadway producers and on taking over decided they needed a new theatre.

This is now the 40th year of Civic Light Opera and the need for a change is shown by the Curran having but 708 seats on the main floor while the Orpheum Theatre seats 1,516 on the main floor. Brennan said some \$2 million is being spent on the renovation of the theatre. There is need for work on the outside of the building too, but the money had to be spent for the inside. This includes much steel work, renovation of the stage, new dressing rooms, new sound system, lights and many other expensive items.

Brennan said there was also much attention given to the parking problem and to the image of the Orpheum Theatre area in Civic Center. He mentioned that many people attend the opera and ballet in Civic Center and it is a question of time to reassure theatre patrons. The new theatre will bring much activity to restaurants in the area, said Brennan, and he was interested in meeting with businessmen in the area.

Brennan also said he would appreciate the cooperation of the MSDP members and others in the sale of season tickets and yearly guarantors. The season is due to open May 20th with "Annie Get Your Gun" and composer Irving Berlin is scheduled to attend and to celebrate his 89th birthday.

Albert Samuels reported on new members and the efforts to get others to join. He also announced the appointment of a nominating committee for recommending new officers and directors for the March membership meeting. They are Sarah Edler Scott, chairperson; Richard G. Kellenbach, John Bertani and Francis Sitek.

Mrs. Thelma Shelley, Manager of the Visitors Information Center, was introduced. She reported on the opening of the Center and thanked the MSDP for its help in the various efforts to publicize the opening. Mrs. Shelley said the entertainment groups of "People in Plazas" was quite helpful and she hoped it would be continued in the Spring. She reported the Information Center received 26,000 visitors last year, compared with 7,000 visitors to the Convention Center's main office in the Fox Plaza. There was discussion of having signs at the street level to advertise the Center.

Executive Director Bernard Averbuch reported on other activities. He said funds for the lower Market Street contract have been approved and the contract has been advertised for bids. Work is due to begin in March and last about one year, including construction of the Robert Frost Plaza and Mark Twain Lane. Other work consists of the brick sidewalks, the granite curbing, trees, lamps and other street furniture.

He also said the Park and Recreation Department had been asked to approve a Robert Frost display for the monthly floral plaque in Golden Gate Park.

He further reported the Phelan Monument was installed at Market and Montgomery with resultant publicity from a MSDP press release. He said the granite for the United Nations Fountain was due in April and the fountain was due to be completed in October.

Averbuch further reported on the application of the Stratford Hotel for a massage parlor permit. We asked various people to write letters of protest and Averbuch and Samuels visited the Vice Squad at the Hall of Justice to protest. The application was then withdrawn. Another protest was to be made against an applicant for a peddlers permit who wished to sell bagels and lox sandwiches at Powell and Market and Geary and Stockton. His application was denied by the police department and he is appealing.

He further reported the contract for BART to take over the cleaning of Hallidie Plaza has been approved by the City. It is now with the BART maintenance people for their approval and signature. There was also a report of new plants and trees and flowers for Hallidie Plaza obtained by the MSDP.

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Minutes of Meeting

February 8, 1977

Board Room of Bank of America
One Powell Street

William Mason of the Redevelopment Agency spoke to the board on the problem of the two blocks of Market Street, from 5th to 7th Streets.

Mason said an attempt was made in 1971 for a Redevelopment Program of these two blocks, but did not get final approval. He said there are many buildings in that area which have the top floors vacant and only the ground floor rented, which indicates the problem for the property owners.

Mason said the character of the changing city resulted in the use of the property needs changing and the businesses in this area have changed along with it. The area was a noted theatre and entertainment area and that has changed as well. Mason pointed out that this area no longer had the function for which it was built. He said that a new function must be established by creating this new function, which includes getting more people to live there.

The beautification program has improved the sidewalk area, but has not changed the character, so that some sort of public program is needed there. He described the various programs available, including rehabilitation loans. The Redevelopment Agency also might be asked to develop a program for rehabilitation of the area.

Mason identified the area involved as the two blocks of Market Street, Sixth Street and Powell Street to Geary. He said he had no specific proposals for the area but there was definitely a need for a public assistance program. He said, however, that any such program would require the cooperation of the property owners and a request from them for such help.

Sharon deZordo gave a report on the "People in Plazas" program for Hallidie Plaza and the plans to begin an entertainment program in June. She reported on negotiations with U.S. Navy authorities, San Francisco Unified School District and community groups and

also meeting with the Emporium to have them help promote the Hallidie Plaza activities. Since the "People in Plazas" program began, some 22 groups have performed in the plaza, totaling 32 days of entertainment.

She then gave a financial statement and report for the last two months that had been requested, and there was also a report of the several new members who had joined. The names of several prospective new members were discussed.

There was also mention made of helping promote the use of the Benjamin H. Swig Information Center.

Bernard Averbuch reported on the installation of the Phelan Monument and his conversations with the Transit Task Force to work on plans for ceremonies for the Phelan Monument as well as the United Nations Fountain. Both of these ceremonies are planned for April and the Fountain should be completed in October.

Albert S. Samuels, Jr. reported on the grievance of the MSDP in the presenting of a proposal to the Park and Recreation Department for the Robert Frost Plaza. He reported on a letter of protest that was sent to Mayor Moscone.

Samuels also reported on his meeting with Russell Keil on the matter of Powell Street and a meeting with Robert Wilhelm of the St. Francis Hotel to also discuss Powell Street and the Union Square Area. The discussion with Wilhelm concerned itself with the problem of prostitutes in the area, the matter of signs, as well as clean sidewalks.

There was a report given on BART and its winning of a \$180,000 law suit claim filed by Travelodge for alleged damages to the Market Street motel during construction activity. This is the second such law suit and BART won both.

Averbuch also reported on a letter from the President of the BARTD Board of Directors who asked for any recommendation for a vacancy from San Francisco on the board. This is for BARTD District 8.

There was a report given by Averbuch on his appearance before the Board of Permit Appeals on a peddlers permit by an applicant who wished to sell bagels and lox sandwiches. The appeal was denied. Averbuch then reported on the new policy of the Board of Health which had decided it would no longer give approval for the sale of food products from carts on the sidewalks.

Minutes of Meeting
February 8, 1977
Page Three

There was another report given on the change of Captains in both the Central and Southern Stations. Captain George Emil has taken over at Central and Captain Thomas Prevezich at Southern Station. Contact is to be made with the two Captains to establish liaison.

Averbuch also reported on assistance to the Civic Light Opera for its May 10, 1977 opening and letters he has written for framed resolutions from the State Legislature to be given various theatre officials and to the star of the opening performance.

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Minutes of Meeting

April 12, 1977

Benjamin H. Swig Information Center

General Manager Curtis Green of the Muni Railway, and Reno Bei, head of the Transit Improvement Program, gave a report on the new Muni/Metro streetcars. There was a slide presentation first and then the report.

Green said two of the new cars will be here in September for testing, and training of operators. The first of the revenue cars will then come in Spring of 1978 and the full 100 cars on order will arrive by 1979 for full revenue service.

Each of the cars cost \$320,000, being an articulated car, seating 68 passengers and 180 at full capacity. They are under constructing at Boeing Vertol plant in Philadelphia. The City of Boston has received the first of these cars and they are now being tested under revenue service.

Green said these new cars will be operated by a pantograph (overhead trolley) and they can achieve a 50 mph maximum speed in subway operation. There is a three-stage automatic speed control. Moveable steps allow the cars to load and unload passengers at platform level in the subway and street level on the surface.

Green also said many of the delays in producing the new cars resulted from design and mechanical problems, which have now been resolved.

The new cars will operate in the subway and through the Twin Peaks Tunnel, after which they will operate on surface level, after which they will operate on surface level. The new cars will replace the current K, L, M, N and J lines.

Minutes of Meeting
April 12, 1977

Green said also that some \$400 million has been spent to improve the Muni/Metro service. The new cars will be housed in a newly built storage facility at Geneva and San Jose. There is some 18 months of work to be done on the West Portal Tunnel entrance and plans are on the drawing board for a new Forest Hill Station.

The question was asked about a turnaround for the streetcars underground at the Embarcadero Station. Reno Bei explained that cars at the moment will use a crossover switch. Work is yet to be done on a complete turnaround, which will require additional construction work on that part of Market Street.

It was estimated that Muni transportation now handles a daily capacity of 5000 people in peak traffic. With the new streetcars, the goal is to reach a capacity of 15,000 people during peak traffic. The fare collection machinery and transfer plans are being worked out, as the Muni has a total of 14 different fares.

Green said that when testing begins on the new streetcars, arrangements could be made for various MSDP members to ride during the tests.

Sharon deZordo then reported on the "People in Plazas" program and an article in Herb Caen's column about the Musicians Union refusal to give clearance for high school bands to perform in Hallidie Plaza during "Public Schools Week". She also reported on an article on the Hallidie Plaza program due to appear in Sunset Magazine.

Bernard Averbuch reported on two civic ceremonies that were scheduled. They were the ceremony for the United Nations Fountain on April 25 and for the Pheian Monument on April 27. United Nations Ambassador Andrew Young had been asked for and sent a statement to be read at the U.N. ceremony. The letter and statement was read to the meeting.

A copy of the requirements for the Water Rationing Program had been obtained from City Hall and copies made for interested members.

Two new businesses had opened on Market Street, the Financial Savings and Loan and Zim's Restaurant, and reports were given on their openings.

Market Street

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MINUTES OF MEETING TUESDAY, MAY 10, 1977

595 MARKET STREET

John E. Harris, project manager of Marathon Development California, reported to the Board on plans for a 31-story, 410 feet high new building being built at 595 Market Street. The estimated cost is \$40 million and the building will be hexagonal in shape, the first of its kind in San Francisco.

Harris reported his company is part of the Canadian Pacific group and this is their initial investment in this country. The driving of pilings will take place from July to November and completion date is mid-1979.

Harris further explained it will be a white building with solar bronze windows and quite distinctive. He said it will quickly become a landmark and hopefully a showplace on Market Street. They do not have a major tenant, but a series of smaller ones and there will be retail shopping on the main floor and a retail banking operation on the second floor.

821 MARKET STREET

James N. Wangenheim, an owner and developer, reported on plans to renovate this Market Street building into a new apparel mart. His plans included extensive renovation of the present building, built in 1907, and two new buildings on adjacent lots. The building became a center for apparel related business in the late 1950's.

Wangenheim said his group plans to build into a major apparel outlet. At present there is 127,000 square feet of apparel related business and they hope to have 550,000 square feet when their buildings are completed.

This will enable them to compete with the apparel center in Los Angeles, which occupies 700,000 square feet. He said his group expects to spent some \$25,000,000 in developing their properties.

Not only will they expand the local apparel business, he said, but will also expand other such related businesses as jewelry, textiles and accessories. He also said his group was confident in the future of Market Street and they hoped to contribute to the Improvement of the area.

AMELIO'S RESTAURANT

Attorney Michael Meyers reported to the Board on plans of Amelio's Restaurant to renovate an old building at 1236 Market Street into a restaurant. This would become a two story restaurant and would include a banquet room.

Meyers said the plans call for a moderate priced restaurant with a delicatessen counter on the Market Street side and a dining room facility on the Grove Street side of the "white table cloth" style.

He said construction should begin in July and they should be open for business in December. He also said a survey had been taken of the area and they were quite confident of the need for such a restaurant in the area, which included the Civic Center area and the nereby Orpheum Theatre.

MISCELLANEOUS

Executive Director Bernard Averbuch reported on the two ceremonies sponsored by the MSDP, one for the United Nations Fountain and the second for the dedication of the Phelan Monument at Montgomery Street. He said both were very successful and the U.N. Fountain ceremony produced a very positive and helpful story.

Mayor Moscone spoke at the Phelan Monument ceremony, which coincided with "Deaf Awareness Week." The sculptor was Douglas Tilden, a deaf artist. There were a number of deaf people in attendance and an interpreter was present to interpret the speeches with hand language for them.

Averbuch further reported on a protest he had filed against a proposed enterprise of Ron London at 282 O'Farrell Street. He said London was the owner of a number of encounter studios and was seeking both a liquor license and an entertainment permit. He and President Albert Samuels also met with the owners of the building to protest. Others in the area have also written protests to the State.

Averbuch also reported on the matter of billboards on Market Street and legal proceedings begun by the City Attorney to bring about the removal. He said he and Mr. Samuels had met with the attorney for the billboard people to determine their position. He will report on developments as they occur.

PEOPLE IN PLAZAS

Assistant Director Sharon deZordo was pleased to report that Chevron USA presented MSDP with a generous contribution for the activities program. Their donation will be used to help defray costs for Friday concerts during the month of June.

People in Plazas Noon concerts will be held each Wednesday, Thursday and Friday in Hallidie Plaza at Powell and Market Streets, from 12:00 - 1:00 P.M. weather permitting, beginning Wednesday, June 8th. The schedule for June is:

Wednesday June 8:	WAVE LENGTH (18 piece Navy jazz band)
Thursday June 9:	ORIGINAL GOLDEN PHEASANT BAND (music of 20's & 30's)
Friday June 10:	MARDI-GRAS EXPRESS (traditional Dixieland)
Wednesday June 15:	SHOW BAND WEST (Navy band performing music of 50's with dances and skits)
Thursday June 16:	INNER URGE JAZZ SOCIETY (standard and bebop music)
Friday June 17:	WALDO'S BAGDAD BY THE BAY BAND (12 piece swing band sponsored by Chevron USA & Musicians Union Local 6)
Wednesday June 22:	U.S. NAVY BAND
Thursday June 23:	ORIGINAL GOLDEN PHEASANT BAND
Friday June 24:	MAINSTREAM (straight-ahead jazz)
Wednesday June 29:	U.S. NAVY BAND
Thursday June 30:	JEFFREY SANFORD TRIO (modern jazz)
Friday July 1:	POLKA DOTS (traditional polka music)

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MARKET STREET

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ASSISTANT DIRECTOR
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Minutes of Meeting of MSDP
Tuesday 14 June 1977
870 Market Street

"PEOPLE IN PLAZAS"

Sharon deZordo reported on the start of musical entertainment in Hallidie Plaza and the crowds that have attended. She reported on the publicity on Sunset Magazine, National Public Radio, Station KCBS and "Other Voices" which has been of a positive vein. The three day a week schedule has been completed until August and she is looking for further financing.

There was other discussion about Hallidie Plaza, including the weekend policing and the matter of cleaning the debris of the plaza, especially the west end part. There was discussion about the need of flags or banners on the five poles at Powell and Market Streets and a street level sign to identify the location of the Visitors Information Center.

Heidi Betz suggested that a proposal be considered for the future of having artists and sculptors work on display in the various plazas of Market Street. There was a further suggestion that the annual Art Commission display of art works in Civic Center be expanded to use the United Nations Plaza.

Albert Samuels, Jr., spoke of the crowds at the "People in Plazas" events and asked the members of the board to attend.

DIRECTOR'S REPORT

Executive Director Bernard Averbuch reported on the request of Warren Simmons who wished to supplement his project at Pier 37 by having a tourist type train run from his project down the Embarcadero to Market Street, across the Justin Herman Plaza and around the cable car turntable at Robert Frost Plaza. He showed the plans presented by Administrative Aide Arthur N. (Nick) Hoppe who said Mr. Simmons felt it would be a great tourist attraction for the area.

Minutes of Meeting
14 June 1977

He also reported on plans of the Federal Reserve Bank which has purchased the property in the block of Market to Mission and from Main to Spear Streets. They plan to move their operation from Sansome Street and build a new location on the Market Street site. Their spokesman advised that they are awaiting approval of their plans from Washington, D.C., and hope to start building soon.

He further reported on signs and billboards on Market Street. Following a resolution of the Board of Supervisors, the City has filed suit in Superior Court for removal of the billboards on Market Street. Averbuch reported that he and Albert Samuels had met with the attorney for the billboard company to explore ways of reaching a compromise action. He also reported on the sign matter fronting the Grand Central Hotel building and on a new billboard being installed on private property on the parking lot at Fifth Street North and O'Farrell Street. The billboard will be 18 feet high and 48 feet wide.

Averbuch gave a report on newsracks and a recent State Supreme Court decision on the validity of a Los Angeles ordinance regulating newsracks. He said there were five sections to the newsrack ordinance and four of the five sections were ruled to be constitutional. Supervisor Peter Tamaras is now readying legislation for San Francisco based on the Supreme Court decision.

There was a report given on the protest of an application for a liquor license and entertainment permit at 282 O'Farrell Street. The application drew protests because the area was already saturated with such businesses and the applicant was a encounter studio owner. The protests have held up the liquor license and the entertainment permit application has not yet been filed. Averbuch and Samuels also met with the landlord and discussed the O'Farrell Street location and a hotel on the same site.

Discussions were held again on the matter of cleaning the sidewalks on Market Street, as well as Powell Street to Geary. The report was given on discussions and actions taken by Bernard Crotty, head of the Street Cleaning Department, and the legislative activity by Supervisor Dianne Feinstein.

There was also discussion on the weekend presence of police and plans to meet with the new captain of the Southern Police Station.

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 SHARON deZORDO

MINUTES OF MEETING OF MSDP JULY 12, 1977

Sharon deZordo gave a report of "People in Plazas" activity at Hallidie Plaza, illustrated by a slide presentation of pictures taken during several of the concerts. She also reported on the various news articles on the concerts.

She reported that some 40 concerts have been scheduled for the summer. Part of the concerts are financed by the Musicians Union Local 6 transcription fund, which to date has contributed \$1604.05, with matching funds of \$2500.00 from Chevron USA, Citizens Savings, The Emporium and Woolworth's.

Bernard Averbuch reported on two matters involving agreements to build special entrances from the BART tunnel. Owners of the Tishman-Cahill building at 525 Market Street had planned a special entrance, which gave them a bonus of three extra floors for their new building. The special entrance has not been built and discussions are underway for a settlement with the City, with a proposed cash settlement to the City.

The litigation between BART and the owners of the Penney's building over a proposed public entrance at 5th and Market Streets has been settled. The Lurie Company is to pay BART a sum of \$115,000 with the stipulation that BART make application for and receive Federal funds to build a public entrance there. This is to be done within three years from June of 1977 and actual construction to be completed in the following two year period. This entrance is Station J.

Averbuch reported that approval between BART and the City for BART to take over the maintenance and cleaning of Hallidie Plaza has been held up for some six months in the legal department of BART. He has written to the General Manager of BART urging that a speedy decision be made.

He further reported on the matter of BART entrance logos (identification signs) for station entrances on Market Street. The purchase and installation was to be done by the City as part of its final Market

Street contract, which is now being completed. However, the head of BART Public Relations asked that their department take over the assignment, which the City agreed with on November 22, 1976. The BART department was unable to complete the task and BART must now begin anew with an application for Federal funds to purchase and install the BART entrance logos. The application process will start in October.

In the matter of the Embarcadero Station of BART, there are two \$50,000 art works to be installed on the east and west walls. The ceramic columns by Stephen deStaebler are being installed this month, but sculptor Barbara Shawcroft will not have her woven plastic works done until the end of the year.

He reported on the opening of the State Compensation building in August and the ceremonies on August 10th to mark the first anniversary of the Benjamin H. Swig Information Center. The Navy Band will also be honored at ceremonies on that date for their first anniversary of performing in Hallidie Plaza.

It was further reported that the United Nations Fountain is scheduled to be completed in August and efforts are now being started with the idea of bringing the "People in Plazas" program to the plaza area there. The plaza now has a small outdoor florist shop.

The matter of a permit application at 282 O'Farrell was brought up, with a request from the attorney for the applicant to reconsider the MSDP protest if various changes were made and assurance put into writing. It was agreed that any information for a change would be reported to the Board for action.

President Albert Samuels read a letter from Howard Henderson of the Emporium who resigned as a member of the Board because of a transfer to the San Jose area. He asked that his replacement at the Emporium, Ben Farnham, be added to the Board. It was so voted and approved.

This move left an opening for the position of Chairperson of the Executive Committee. There was a motion to name Sarah Edler Scott of the Hearst Corporation to this position. The motion was seconded and voted unanimously for approval.

market street

70 MARKET STREET



development project

SAN FRANCISCO, 94102 • 362-2500

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ASSISTANT DIRECTOR
SHARON deZORDO

Minutes of Meeting of MSDP Tuesday, August 9, 1977

Report was given on the sale of the TowneHouse Hotel at Market and Eighth Streets. The sale was completed last month to developer Angelo Sangiacomo for a report \$5.5 million and an additional \$500,000 for the adjoining Civic Center Market.

The new owner plans to convert to apartments and the TowneHouse will close its operation at the end of August. The hotel's general manager, Robert Begley, has planned a sentimental farewell to the hotel at the end of August.

There is also a new owner of the Strand Theatre in that block, who is showing old films and classics.

There was also a report given on the policing of the United Nations Plaza. Executive Director Bernard Averbuch met with Captain Jeremiah Taylor, the new head of Northern Station; Captain Louis Lopez of the Federal Protective Agency which monitors the Federal Building there; and Chief William Rumford, Jr. of the BART police. He discussed with each one the working out of a liaison of these departments for the coverage of the United Nations Plaza. While the latter who have no jurisdiction, they will cooperate in making visits to the area and calling local police on any incidents or problems.

There has also been contact with the architect and contractor of the United Nations Fountain which is due to be completed at the end of this month.

There has also been discussion with Captain Taylor for police coverage when the metal fence is removed from the Fountain area and water is flowing in the fountain.

There was a report on the opening this month of the State Compensation Insurance Fund building at 1275 Market Street. It is a new 17-story building with a plaza on the side of the building.

Minutes of Meeting of MSDP
Tuesday, August 9, 1977
Page Two

There was a status report given on the "People in Plazas" program and the various entertainment groups. Mention was also made of the favorable column, written by Dwight Chapin, and copies were distributed to the board members as well as in our general mailing. The Army Band and the Air Force Band from Arizona are also scheduled to perform there.

Report was also made on the reception to honor Ben Swig on the first anniversary of the Benjamin H. Swig Visitors Information Center in Hallidie Plaza. There is to be a large birthday cake to honor Swig, whose family contributed \$100,000 to build the facility in his name. On the same day, another ceremony is to be held to honor the Navy Band for its first year of performing in Hallidie Plaza.

The third event is the announcement of the small office facility next to the Information Center being opened for use by the S.F. History Room of the Main Library. All three events are being coordinated by the MSDP, with Robert Begley as Master of Ceremonies.

Sharon deZordo gave a report of activities in the Embarcadero Center area, reporting on the stores and sales as part of an "Autumn Showcase" project. She reported on the Tea Dances at the Hyatt Regency and other activities. There was also a report on the MSDP helping the Hyatt Regency on the matter of their donating to the Park and Recreation Department a PAR Course - physical fitness course - to be located in the Embarcadero Plaza. The City accepted the gift from the Hyatt Regency with the proviso that a way be found to install the course. We are now working with the hotel on that phase.

There was further discussion on the matter of the protest against the liquor license application at 282 O'Farrell Street. The members of the board were asked their opinion and it was agreed to have President Albert Samuels continue on the matter and use his judgment.

There was a report on the scheduled arrival of the new Muni/Metro streetcars and the first test car arrival date has been delayed until October, or later. The delay is caused by various defects in the car that are being repaired before testing here.

There was further discussion on new members and various prospects.

market street

0 MARKET STREET



development project

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Minutes of Meeting of MSDP

September 13, 1977

Hearst Building, Third & Market Streets

Sarah Edler Scott, Chairperson of the Executive Committee, presided over the meeting as President Albert S. Samuels, Jr. was away on vacation.

Scott reported on the concluding season of the Hallidie Plaza concerts and read the favorable news report in the Examiner, copies of which were distributed. It was further reported that Sharon deZordo planned several other special events for Hallidie Plaza in the months ahead. There was also a report that with the conclusion of the BART strike, that final steps would be taken for BART to take over the maintenance of Hallidie Plaza.

Bernard Averbuch then reported on further developments of the program to begin a similar campaign at the United Nations Plaza. He told of his contacts with the offices of Congressman Phillip Burton and Senator Alan Cranston to obtain assistance of the HEW Department in this program. The opening of the United Nations Fountain has been delayed because of malfunctioning valves and a massive block of granite to be installed was returned to the quarry because of a large crack. The quarry must produce a new block, which is the major portion bearing an inscription.

There was a further report on the efforts to find the carpenter work as a contribution to install the "Parcourse" jogging circuit in the Embarcadero Plaza that has been donated to the City by the Hyatt Regency Hotel. Contact has been made with Homer Olsen and Public Works Director Myron Tatarian and the efforts will continue, as the "Parcourse" can be installed by sections.

There was a report given on the anti-litter campaign by San Franciscans for a Cleaner City, of which attorney J. Edward Fleishell is chairman. Averbuch reported on his conversations with Fleishell and showed several of the committees reports. He also reported on the committee's program that began on September 1st, to issue citations. It was stated that the public

attention directed to the litter problem of Market Street would be helpful for public cooperation.

There was discussion also about the litter problem in the area between 5th and 7th streets. Averbuch then reported on his conversation with Stanley Herzstein, who owns property in that section, who is proposing a redevelopment program for that area of Market Street. Herzstein has already contacted some of the property owners there for their cooperation in his plan. It is expected to have Herzstein later present his ideas to the Board.

There was a report given on the City's RAP Program (Rehabilitation Assistance Program) for the Tenderloin area, which includes a portion of Powell Street and near Market Street. This is a program where the City aids property owners in their renovation program with small interest loans.

There was a report given about the replacement of the dead trees on Market Street. Some of the trees replaced by the contractor, so new ones again must be installed. In other areas the City has the responsibility and we have contacted the department involved with the needed information.

The schedule for the first of the new Muni/Metro streetcars to be tested underground Market Street is still in October and the Yerba Buena Project continues to move ahead. The bonds for construction are scheduled to be put out for purchase sometime between next January and March.

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Market Street

70 MARKET STREET



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ASSISTANT DIRECTOR
ARON deZORDO

MINUTES OF MEETING OF MSDP TUESDAY, OCTOBER 11, 1977 BANK OF AMERICA BUILDING

President Albert Samuels reported that four new members had joined MSDP. He said we would continue to seek new members as MSDP need to be a vital and vigorous organization to continue its efforts to improve Market Street.

Jeff White of Marathon Development reported the pile driving at its 595 Market Street project has ended, as has its noise problem. He said construction is proceeding on schedule and the building should be completed in the second quarter of 1979.

Executive Director Bernard Averbuch reported on the Apparel Center at 821 Market Street which is on the agenda of the City Planning Department for discretionary review. He gave a report on the progress of the Apparel Center and its conflict with plans of developer Lyman Jee in the Yerba Buena Center. The motion was made, seconded and passed to support the Apparel Center on Market Street in its efforts.

Averbuch reported on the two new test cars of the Muni/Metro which are due in one week for testing purposes. He reviewed details and schedules, which call for revenue cars to arrive in November of 1978, and the construction of the proposed turnaround at the foot of Market Street. It will mean tearing up the street once again when construction begins. There is also a proposal of the Northpoint Project to run a passenger railroad down the Embarcadero, across Justin Herman Plaza and on the lower part of Market Street.

He further reported on efforts at the United Nations Plaza and the completion of the United Nations Fountain. Ceremonies to mark the completion of the Fountain are scheduled for Wednesday, November 9, 1977 and will honor Paul-Henri Spaak of Belgium, the first president of the U.N. General Assembly. As part of the ceremony, the two large 30-foot banners will be unfurled, one being the United Nations flag and the other the United States flag. We will be working with the Belgium Consul and the Transit Task Force on the ceremonies.

Minutes of Meeting
October 11, 1977
Page Two

He also reported on his meeting with Robert Lurie who is still seeking a tenant for the Penney's Building on Market Street. In the matter of the Giants baseball team, he reported of efforts with Bob Begley and the Hotel Employers Association to help in the off-season and promotion of ticket sales for the 1978 season.

Averbuch concluded with a report on his visit to Washington, D.C., to study the "F" Street Plaza. He reported they had similar problems with adult book stores, vacant stores and low grade shops, some next to the new FBI Building. He also mentioned that city's efforts to build a new Convention Center in the area, which is also meeting opposition.

Assistant Director Sharon deZordo reported on activity in the Hallidie Plaza and various television use of the area. She reported on scheduling of the Second Annual "Big Band Week" there in the week of November 14 with the Cal, Stanford, Army, Navy and other bands. She also reported on the November 19th ceremony, which will be the Saturday opening of BART and the date of the annual Emporium "Santa Claus" parade.

deZordo also reported on her visit with Chief Charles R. Gain to the U.N. Plaza to discuss the policing problems in the area. This is in conjunction with the discussion with the district police captain on the policing problems. She then distributed a listing of November events on Market Street and asked for details of any public events that could be included in future calendar listings.

Mrs. Thelma Shelley reported on the activity of the Visitors Information Center in Hallidie Plaza. She said some 180,000 parties or groups had visited the Center since January, compared to 100,000 in the similar period last year. She also said the Health Department had been making regular visits to handle the rodent problem since the columnist item recently on this matter. She further reported that the other maintenance problems are being handled satisfactorily by the City.

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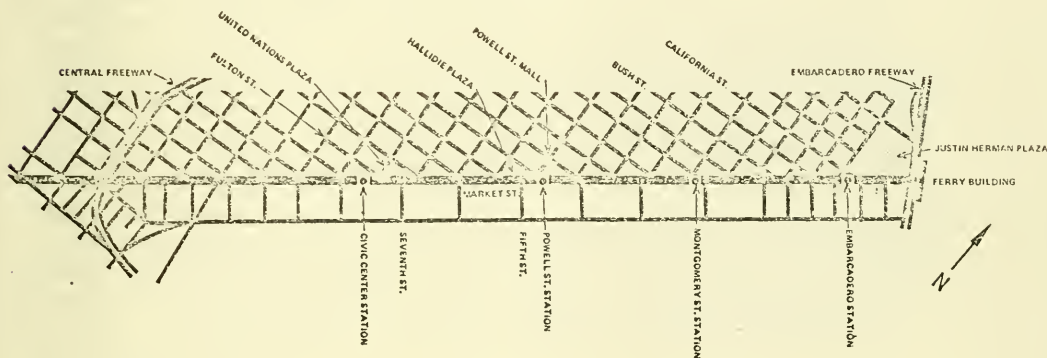
MARKET STREET¹

Market Street is the main thoroughfare in downtown San Francisco. Local streetcars run along Market Street, and most downtown transit lines converge there. Because of its relative flatness in a city of hills, and because of its centrality, it has functioned historically as San Francisco's mainline to the downtown area and the waterfront. It is the line of march for all major parades and it is the city's place of public celebration. It has always been a strong functional feature of the city and a line of orientation for San Franciscans and visitors alike.

A massive beautification effort has recently given Market Street a new look of elegance which extends for 2.2 miles from the Ferry Building to the Central Freeway Overpass (Figure 4). The project was financed primarily by a city bond issue for \$24.5 million and supervised by the Market Street Development Project (MSDP), a private agency.

Figure 4

MARKET STREET IMPROVEMENT AREA



Streetwork on the project began officially in January 1972. As of the end of 1976, most major work has been completed. Work in progress includes the United Nations Plaza and fountain; work remaining includes street resurfacing after the removal of streetcar tracks. (BART subway construction included facilities for the subway operation of Muni streetcars which currently run on tracks down the center of Market Street.)

¹ Much of the information in this section was gained through interviews with Bernard Averbuch, Executive Director of the Market Street Development Project (MSDP) and coordinator of the Market Street work since 1969; some of the descriptive material was adapted from memos, press releases, fact sheets, and meeting minutes supplied by the MSDP.

The project designers are the architectural firms of Mario J. Ciampi and Associates, John Carl Warnecke & Associates, and Lawrence Halprin & Associates. The redesigned street is geared to the pedestrian and includes sidewalk ramps for handicapped persons. Wide brick sidewalks, double rows of sycamores, and the "Path of Gold"¹ streetlight system bring a unified look to the street, as do the furnishings. The street furniture is characterized by large, bronze-defined shapes, with secondary use of glass and granite; furniture includes bus shelters, paired telephone booths, flower stalls, newsstands, clocks, drinking fountains, benches, poster kiosks, and waste receptacles (Plate 2). In an early press release, William R. Hull, the overall project architect, described the design as "modular in concept, rectangular, lean, straightforward" and the effects sought as "elegance, solidarity, sophistication and naturalness."

Plazas are the variety in an otherwise unified design. They integrate BART and Muni with the street activity and provide places away from the flow of traffic for people to rest, read a map, eat lunch. Because they provide places as well for pursesnatchers, hustlers, winos and street preachers, crime and nuisance are continuing problems in the plaza areas.

The main publicly funded plazas are those at the Embarcadero and at the Powell Street and Civic Center BART stations. Crocker Bank built a plaza at the Montgomery Street BART station.² There are smaller public plazas (at Bush/Battery and California/Drumm) and a number of privately owned, non-project plazas in connection with buildings along Market Street (e.g., Fox Plaza, Aetna Life, Standard Oil, Crown Zellerbach, and Mutual Benefit Life).

The Justin Herman Plaza (Plate 3) at the Embarcadero was funded separately by the Golden Gateway Redevelopment Project, under the leadership of the late Justin Herman, then director of the city's redevelopment agency. Although there is no direct opening to the BART station, it

¹ The "Path of Gold" lamps are replicas of the decorative, 32-foot, three-globe carbon arc lights which were installed on Market Street in 1916, marking an epoch in the history of street illumination. The new standards contain high-pressure, high-intensity, sodium vapor lights.

² For a description of the Montgomery Street Plaza and additional discussion of other BART-adjacent plazas, see De Leuw, Cather & Company, Environmental Impacts of BART: The User's Experience, BART Impact Program Technical Memorandum No. _____, Berkeley: Metropolitan Transportation Commission (in preparation).

functions as an appropriate beginning/end of the new Market Street and provides a link from the street to the Embarcadero Center¹ and to the waterfront. According to Lawrence Halprin, primary designer, the plaza was conceived as "a total environment in which all the elements working together create a place for participation."² The open, brick-paved plaza features a large and controversial fountain and free-form sculpture designed by Armand Vaillancourt, a Canadian sculptor. Halprin says of the sculpture: "It is an environmental event in which water, light and people are as much a part of the sculpture as are the solid forms."³ The Embarcadero Freeway, which stands between the plaza and the waterfront, is at all times noticeable; by using concrete in bold angular forms, Vaillancourt managed at once to respect the freeway's presence and to steal its audience. Artists are licensed by the city to sell their works along one edge of the plaza; on weekends, many artists set up stands, and the plaza takes on a festive atmosphere. The plaza is flanked by a grassy area on one side and a linear park/walkway with benches on the other, extending the open area for about four blocks.

The Andrew F. Hallidie Plaza (Plate 3), at BART's Powell Street station, occupies the north side of Market Street on both sides of Fifth Street, which was extended across Market from the south to facilitate north-south traffic. The plaza extends east to Powell Street, which has been closed off from Market to become a block-long, tree-lined pedestrian mall around the Powell Street cable car turntable. Most of Hallidie Plaza is below street level, with access by escalator or broad steps. At street level, it is open and bordered with trees, benches, flagpoles, kiosks, vending booths, and planters which display seasonal flowers. A tourist information center is in the plaza below the street; \$100,000 was donated for the establishment of the center, for which the city supplies staff and maintenance.

The United Nations Plaza (Plate 3), at BART's Civic Center station, is located at Fulton/Market, extending east to Seventh Street (which, like Fifth Street, has been extended north of Market). The plaza includes a

¹ A five-block complex being developed which will include four office buildings with approximately 3,000,000 gross square feet, and an 840-room hotel. The office buildings, when completed, will include a three-level, 270,000-square-foot shopping gallery.

² Lawrence Halprin, *Cities* (Cambridge, Mass.: MIT Press, 1972), p. 228.

³ Halprin, p. 228.

large, tree-lined mall leading directly to the City Hall and the Civic Center complex. The fountain and sculpture, which will be the dominant feature of the plaza, is scheduled for completion in mid-1977. The controversial fountain, designed by Lawrence Halprin, is planned as a participatory environment of granite slabs, water courses, pools and jets which will provide a dramatic range of experiences.

History¹

During recent pre-BART history (about 1940-1965), Market Street developed urban blight and a bad reputation. The general attitude towards Market Street became one of disassociation, and, while the mundane thoroughfare was ignored, "the blight" crept in from the area south of Market Street. The low-life business interests recognized the potential profits of the well-traveled street and opened peepshows, pinball establishments, and porno movie houses. Parts of Market Street became home to winos, drug dealers and hustlers; other parts were simply lifeless, ugly and neglected.

Early in the 1960s, while BART was being planned for submission to the voters, an influential citizens' organization named SPUR (San Francisco Planning and Urban Renewal Association) began to consider the issue of Market Street. It sponsored a plan for the "sprucing up" of Market Street, whereby contributions of \$30,000 to \$40,000 per year for two to three years would be spent for architects' study and advice and for coordination of private efforts to accomplish a street cleanup. This plan was approved in June 1962 by property owners, businessmen and merchants of Market Street. The Market Street Development Project (MSDP) was subsequently formed as an affiliate of SPUR to coordinate the studies and cleanup efforts.

The MSDP hired a group of architectural firms to study the area and make recommendations. The resulting report,² issued to SPUR in October 1962, suggested that Market Street could become one of the great boulevards of the world and planted the seeds for a multimillion dollar renewal project. In the years that followed, studies were made of downtown traffic and parking, zoning, delivery, Muni routes, utilities, and the opinions of Market Street's business community. Basic, general plans for widening and furnishing sidewalks and building BART-adjacent plazas were announced in San Francisco papers late in 1967 and taken to the voters in June 1968.

¹ Major source: Market Street Development notebooks, available from the City Librarian, San Francisco Public Library.

² "What to do about MARKET STREET," A Prospectus for a Development Program. Prepared for MSDP, an affiliate of SPUR, by Livingston and Blayney. San Francisco, Oct. 1962.

San Francisco is an image-conscious city. Its people are aware of the city as a tourist attraction and recognize the perpetuation of its beauty as a bread-and-butter issue. Moreover, the imminent arrival of BART made the timing right for extensive renewal plans. There was general optimism about the new, space-age rapid transit system and its probable economic effects. There was common recognition of the bad situation on Market Street. It was sensible to plan needed improvements in conjunction with the BART construction (major BART street work began in mid-1967), and thus save time, money and inconvenience. Citizens responded by passing the \$24.5 million bond. This money was supplemented by about \$10 million from the U. S. Department of Housing and Urban Development.

As reported by the San Francisco Examiner-Chronicle on 26 May 1968, the \$24.5 million approved by voters included an "inflation allowance" and was budgeted as follows:

New roadway and sidewalk	\$7,600,000
Lighting	650,000
Street furniture	650,000
Landscaping	2,430,000
Muni railway refurbishing	1,200,000
Sewers	1,250,000
Fire protection (hydrants, mains)	1,340,000
Civic Center Plaza	5,500,000
Powell Street Plaza	1,500,000
Powell, Leavenworth, Fulton malls	1,000,000
Mission Line Stations, Upper Market Station, West Portal Station to consist with Market Street Stations	1,000,000 ¹

The Market Street beautification work was achieved after BART's major streetwork was completed, not simultaneously with it as originally hoped. As a result, disruption somewhere along Market Street was almost continuous for ten years, except for month-long holiday work shutdowns in 1971 and 1972. Pacific Gas and Electric began tearing up Market Street

¹\$500,000 of this money was earmarked for renovating the areas surrounding the Church and Castro Street Muni stations. Plans for beautifying Market Street between the Central Skyway and the foot of twin peaks included a plaza at Castro Street, a block-long linear park, broad sidewalks lined with sycamores, special intersection treatment. As of the end of 1976, construction has not yet started.

in September 1965;¹ BART began its major streetwork in mid-1967; street beautification began in January 1972; and episodes of Market Street's "trench warfare" were reported by local press well into 1976. Newspaper articles during the construction period reported the impatience of the citizens with the noise, dirt and confusion. Streetcar and bus routes were shifted periodically; sidewalks were moved or eliminated. Pedestrians met with an obstacle course of barricades and ditches, while drivers learned to take detours.

The section of Market Street between Montgomery Street and the Civic Center experienced the longest period of construction and the most disruption. Three BART stations lie within this area, two of which (the Powell and Montgomery Street stations) underwent two periods of construction because of delays in funding. The Civic Center and Powell Street stations have the project's most extensive adjacent plazas/malls. The extensions of 5th and 7th Streets across Market added to the burden of construction activity.

Most of the undesirable commercial activities are located in this area, as well as many conventional small businesses. The San Francisco Chronicle reported on 22 September 1969 that business was down as much as 40% in the small businesses of Market Street due to massive BART construction; by 1972 many of the marginal businesses had closed down, with most of the beautification streetwork (sidewalk bricking, tree planting, construction of the Powell Street and Civic Center plazas/malls) yet to be accomplished. There was leafleting and public protest by owners of small businesses claiming that the MSDP represented only the interests of big business and suggesting that streetwork had been unnecessarily prolonged.

Coordination of the work tasks with the BART District, city agencies, federal funding sources, and Market Street building owners and businessmen was a time-consuming process which was sometimes stopped entirely by lawsuits, individual relocation problems and long public controversies. Some of the factors contributing to project delays and confusion are listed below:

- o 126 businesses had subsidewalk space which they were required to vacate (by building a retaining wall) or prepare for tree planting and sidewalk improvements; some basements needed structural reinforcement. The space was prepared only after 18 months of negotiations.
- o Twelve freight elevators were removed from the sidewalks of Market Street. Before they could be removed, alternative delivery systems had to be arranged and the merchants' permission secured.

¹San Francisco Chronicle, 26 April 1972.

- o Negotiations for relocation of building tenants from the property claimed for the plazas and street extensions were long and arduous. The demolition of a low-income hotel tenanted mainly by elderly citizens resulted in a law suit against the city (eventually dropped).
- o Quit-claim deeds had to be signed by merchants along the Powell Street mall, giving up their rights to access by auto traffic.
- o Federal funds for extension of the Powell and Montgomery BART station mezzanines (requested by the city in February 1966) were delayed; thus, each station was completed and then underwent a second period of construction (1971-73), with accompanying disruption of Market Street.
- o Construction of the Embarcadero BART station took longer than seven years as a result of funding complications and lawsuits. A station plausibility study was made in 1964-65; enabling legislation was passed by the state; Golden Gateway Redevelopment Project money (about \$13 million) was supplied to make the shell for the station only after a lawsuit challenging that use of the tax money; the station area was excavated in 1969-70; transfer of the West Portal station money (\$24 million), which eventually funded the finished station, was challenged in a lawsuit which went through many appeals; the station was finally completed in early 1976.
- o Public controversy about the United Nations Plaza and fountain¹ and changes of mind by the San Francisco Art Commission over a period of four years caused considerable delay in HUD funding for the fountain.

¹ Opponents of the U.N. Plaza fountain design favored something more traditional (e.g., a copy of the Trevi fountain in Rome) or something less expensive (e.g., a reflecting pool around the Bufano "Peace" sculpture, which was being removed from the airport at the time). This was one of three long and vociferous public controversies stirred by elements of the street's design. The massive planting of London plane trees (sycamores) was opposed on grounds that the trees were inappropriate to the city's climate and difficult to maintain. The bronze-clad litter receptacles were opposed for their cost (\$950 each) and because their capacity was judged to be insufficient.

- o The original assumption that Muni trolley lines would be removed from Market Street proved to be implausible; temporary poles were installed to hold the lines. They will be replaced by permanent poles or eyebolts installed on buildings along the street.
- o The first Muni cars were to have been placed in subway in 1974. As of the end of 1976, delivery of the new subway cars is being delayed by manufacturer's problems.
- o Utility maps for the street (dating to 1900) were found to be inaccurate; some maps were never found. As a result, there was unscheduled "exploratory" streetwork and utility remapping.

Project-Related Regulations and Controls

A month after the first clean-up plan was initiated by SPUR (June 1962), a police ban on permits for pinball and peepshow operations was announced.¹ This was the first of many attempts by the city and the Market Street Development Project to redetermine the nature of Market Street by regulation and/or pressure.

Two ordinances enacted by the city are directly related to the physical improvement of Market Street.

- o A parking ordinance reduces the number of off-street parking spaces required, based on proximity to BART.
- o The Market Street Sign Ordinance was enacted by the city in December 1969 to regulate the sizes and types of signs displayed by businesses on the new Market Street. The ordinance is detailed and specific, putting a 6-foot limit on sign overhang, limiting awning overhang, requiring sign consistency among businesses within the same building, and prohibiting roof signs. The enforcement of this ordinance has immensely enhanced the looks of the street, allowing the sidewalk improvements to become the dominant visual feature.

Regulations and controls were applied to business activities as well as to street activities. By revoking or denying permits for operation, the city stopped businesses such as a topless dancing nightclub, nude "encounter" parlors, a masseuse, and a nude photo studio from operating on Market Street. Health and building codes were enforced to close a hotel for indigents. A theater registration ordinance was enacted as a means of controlling stag film theaters.

¹ Reported in local newspapers 6 July 1962.

Arrests were made of street musicians and street artists who violated the city's noise ordinance and obstructed Market Street sidewalks. Subsequent rulings by Municipal and Superior Court judges declared the arrests unconstitutional. Eventually the city legitimized street artists by licensing them to market their works at the Embarcadero plaza and at selected locations along Market Street. In addition, the MSDP has encouraged and sponsored painting and sculpture exhibitions in the large commercial buildings along the street. Through the MSDP's "People in Plazas" program, musicians and other street entertainers have been scheduled to give mid-day concerts in Hallidie Plaza. These concerts have been well received, and the program is expected to continue and expand, satisfying the musicians' need to be heard and the city's need for control over street activity.

Negotiations also took place on an unofficial level to discourage some activities. Representatives of the MSDP met with members of the Hare Krishna religious sect to encourage them to pursue their endeavors away from Market Street, with eventual success. A meeting of police officials, Market Street businessmen and representatives of the gay community was held to discuss the problem of male prostitutes at one intersection of the street.

Ongoing Problems

Control of pickpockets, purse thieves, over-aggressive street peddlers, itinerant beggars and "street characters" is a longstanding and ongoing problem, especially in the area around Hallidie Plaza. Increased efforts by police have apparently had little effect on the incidence of crime and annoyance in this area. A five-year experiment using uniformed, but unarmed civilians failed to alleviate the problem. A one-man police substation in Hallidie Plaza built in conjunction with the tourist information center has never been manned.

Street cleaning and the control of litter continue to be problems along the street and in the plazas. Responsibility for cleaning the plazas was not considered to be an issue until Hallidie Plaza opened in 1973, at which time the Public Works and Recreation and Parks Departments both disclaimed responsibility for cleaning. Eventually Public Works assumed responsibility, receiving a special appropriation of \$46,000 a year to maintain the area. The maintenance has not been entirely satisfactory, and the BART District has been asked to take the contract for plaza maintenance.

Cleaning the sidewalks is the responsibility of property owners and tenants along the street. It has become a problem on Market Street because of the much wider sidewalks, the brick surface, and the tree wells. Materials adhering to the brick surface are more noticeable than they would be on concrete and often more difficult to remove. The fine grates covering the tree

wells catch litter and garbage.¹ Wire mesh and crushed rock were placed inside the wells to keep litter and garbage from accumulating, but material still lodges in the grates themselves. Merchants are inconsistent in sidewalk cleaning efforts in spite of pressure by SPUR and MSDP to keep it clean. SPUR suggested the creation of a special assessment district for sidewalk maintenance within the Market Street project corridor in January 1974, but that proposal was shelved when it met with strong opposition during a special hearing.

Follow-up

The Market Street Development Project will continue to operate under a series of five-year programs. By working with Muni and BART, the San Francisco Redevelopment Agency (on issues concerning the proposed Yerba Buena Center), the police department and other city agencies, the MSDP hopes to promote the maintenance and further improvement of the street. Sponsorship of such programs as "People in Plazas" will help to bring the positive energy of the city to Market Street. This type of follow-up is essential to a renovation project as radical and extensive as that on Market Street.

Market Street Conclusions

Market Street is only beginning to emerge from the throes of change. There is an element of new vigor along the street after the long period of construction. Pedestrian traffic has grown. Business has improved.

The project is largely successful in physical terms. It consciously and effectively integrates BART stations (excepting the Justin Herman Plaza near the Embarcadero station) with the street activity and offers reception/orientation areas for public transit patrons. It transformed the street into a series of environmental experiences for pedestrians. In spite of delays, the work was accomplished within budget. Because of new downtown development and a concentration of office workers, there is demand for and full use of the widened sidewalks, the plazas and the malls. The use of bronze and brick has brought a new warmth to the street; it is a pleasant physical environment. The most obvious problem with the design is that of cleaning; litter receptacles are inadequate in high-traffic areas, the tree grates catch and lodge litter, the brickwork is difficult to clean.

¹ In 1974 it was reported that big, brown rats brought to the street by BART and plaza excavation foraged at night in the tree well grates.

Urban blight is still evident along the street, but efforts to eliminate it can be expected to continue. The issue of controlling activity along the street has been partially resolved by licensing and scheduling street artists, musicians and entertainers. It is, however, a sensitive issue, and the question remains as to how much control any agency should have over activities of private citizens on a public street.

The matter of business casualties during construction is an unfortunate side-effect of a public street project of this type and magnitude. It is something which would best be considered and discussed with the business community in the pre-planning stages of a project. A sustained communication effort is essential to realistic community expectations about construction scope and duration. Protection and/or assistance for small businesses subjected to unusually long periods of publicly-sponsored disruption should be considered.

The beautification was timely in relation to the city's downtown development; the impetus for change was present, but the increase in downtown activity had not yet occurred. The increase in traffic combined with the rise in inflation rates over the past 10 years would have made later initiation of the project increasingly difficult. The long construction period was a result of factors that would probably not be different at another time; the remarkable thing about the project is that it was accomplished at all.

MISSION STREET

The Mission District, located in the center of San Francisco, is a community of approximately 50,000 people.¹ It is the city's oldest residential area, probably chosen by early settlers for its sunny, mild climate within an area that is more often cold and windy. Nearly half the district's total population is Latin American, and the Latin American cultural identity which has grown within the district is evident in colorful murals which decorate buildings and play spaces in the small Latin-character shops and restaurants throughout the district. There is some industry and heavy commercial land use in the northeast portion of the district. Stores and services are located along the major transportation routes: Mission, Valencia, 16th 24th and Army Streets.

BART stations are located on Mission Street at 16th and 24th Streets. The two stations are identical except for a difference of wall tile color, and their

¹ San Francisco Department of City Planning, The Mission: Policies for Neighborhood Improvement, January 1976.



DEPARTMENT OF CITY PLANNING

100 LARKIN STREET · SAN FRANCISCO, CALIFORNIA 94102

MEMORANDUM

November 10, 1977

TO: City Planning Commission

FROM: Rai Y. Okamoto, Director of Planning

RE: R77.24 and R77.31 - Sale of Property and Easement for Pedestrian Access, Light and Air at United Nation Plaza for Construction of Office Building at 1170-1172 Market Street.

Pursuant to Section 3.527 of the Charter, the subject referrals have been transmitted by the Director of Property for review as to conformity with the Master Plan.

The proposal is to sell a five-to-six foot strip of City property in order that the property line of a proposed seven-story, approximately 40,000 square foot office building would be aligned with the adjoining lot. Sale of a 23-foot wide easement for light, air and pedestrian access is also requested, in order that the proposed building could front upon United Nations Plaza. The setting and further review processes for the building are described in the attached Preliminary Negative Declaration, issued under File No. EE77.343 on November 4, 1977.

The Urban Design Element, in its Policies for Conservation, calls for recognition of outstanding and unique areas in urban design planning, and for special review of building proposals to assure consistency with the character and scale of the area. In Policies for Major New Development, the Element calls for promoting harmony in the visual relationships and transitions between new and older buildings, promoting efforts to achieve high quality of design for buildings to be constructed at prominent locations, relating the height of buildings to the height and character of existing development, and promoting building forms that respect and improve the integrity of open spaces. It notes that buildings to the south, east and west of plazas should be limited in height or effectively oriented so as not to prevent the penetration of sunlight to such plazas, and that larger squares and plazas benefit from uniform facade lines and cornice height around them which will visually contain the open space.

The easement to allow the building to front on United Nations Plaza would enable development which relates to that public open space. The sale of property would permit the proposed development to line up with the adjoining building, avoiding the discontinuity of a triangular building portion jutting into the plaza; this was originally proposed to the developer by the Department of City Planning by letter dated July 5, 1977. The preliminary designs that have been developed thus far, with arches, facade articulation and cornices,

demonstrate a degree of sensitivity both to the Market Street frontage (Orpheum Building) and to public buildings in the Civic Center, including the adjacent federal building which helps frame the plaza; these should provide a reasonable basis for further refinement of a desirable and compatible design through the City approval processes (Certificate of Appropriateness and Discretionary Review) yet to be undergone.

It is recommended that the Director be authorized to report that the sale of a five-to-six foot strip of land, and the sale of an easement for light, air and pedestrian access, to permit development of an office building at 1170-72 Market Street, adjacent to the United Nations Plaza and within the Civic Center area, is in conformity with the Master Plan provided that final building plans be reviewed and determined to be acceptable through the Certificate of Appropriateness and Discretionary Review Processes of the City prior to any development of the property.

DEPARTMENT OF CITY PLANNING

100 LARKIN STREET · SAN FRANCISCO, CALIFORNIA 94102

NEGATIVE DECLARATION

Date of Publication of Preliminary Negative Declaration: 4 November 1977	
Lead Agency: City and County of San Francisco. Department of City Planning, 100 Larkin Street, San Francisco, CA 94102.	
Agency Contact Person: Alec S. Bash (415) 558-3056	
Project Title: EE77.343: Commercial and Office Building	Project Sponsor: Mardikian Enterprises
	Project Contact Person: George Ivelich or Donald L. Hardison, Hardison & Komatsu Associates
Project Address: 1170-1172 Market Street	
Assessor's Block(s) and Lot(s): 351/18, 19, ptn. 17	
City and County: San Francisco	
Project Description: Seven stories, 40,000 square feet.	

THIS PROJECT COULD NOT HAVE A SIGNIFICANT EFFECT ON THE ENVIRONMENT. This finding is based upon the criteria of the Guidelines of the State Secretary for Resources, Sections 15081 (Determining Significant Effect), 15082 (Mandatory Findings of Significance) and 15084 (Decision to Prepare an EIR), and the following reasons, as documented in the Initial Evaluation (initial study) for the project, which is attached:

The proposed seven-story, approximately 40,000 square foot office building would be at the southern corner of United Nations Plaza, on Market Street adjacent to the Orpheum Theater. It is proposed to have access from United Nations Plaza, under terms of an easement for pedestrian access, light and air which would require approval by the City. Additionally, the developer has requested the opportunity to purchase a five-foot strip of City land at the north property line. This request would allow the building wall at that end to match up with the adjoining wall to the west. The building would house a financial institution, restaurant and offices. Existing uses to be replaced are a one-story bar and pet store, in two buildings.

The Civic Center area has been proposed for inclusion on the National Register of Historic Places and as a City Historic District. Market Street has been the subject of a major City expenditure of funds and general upgrading. Consequently, the building site is in a very sensitive location with respect to aesthetics and urban design. The City does have the opportunity to ensure compatibility, however, through the Certificate of Appropriateness process for landmark properties and the Discretionary Review process for buildings fronting on Market Street. The preliminary designs that have been developed thus far, with arches and facade articulation, demonstrate a degree of sensitivity both to the Market Street frontage (Orpheum Building) and to public buildings in the Civic Center (especially the adjacent federal building), and should provide a reasonable basis for further refinement of a compatible design through the City approval processes.

(see reverse)

Mitigation measures, if any, included in this project to avoid potentially significant effects: (see reverse)

Final Negative Declaration adopted and issued on _____

Selina Bendix, Environmental Review Officer

The building site is within a Special Geologic Study Area, and the sponsor has agreed to comply with the foundation and structural recommendations of a licensed geologist or engineer. The sponsor has also agreed to give consideration to energy- and water-conserving techniques in the further refinement of the plans and design.

The building would not provide parking, and is adjacent to both Municipal Railway and BART transit lines. Consequently, transportation impacts, and related air pollutant and noise generation, are expected to be minimal.

Based upon the above considerations, specifically including the City design approval processes, the structural and foundations commitment, and the energy and water conservation commitment, the project could not have a significant effect on the environment.

Mitigation Measures

The building site is within a Special Geologic Study Area, and the sponsor has agreed to comply with the foundation and structural recommendations of a licensed geologist or engineer. The sponsor has also agreed to give consideration to energy- and water-conserving techniques in the further refinement of the plans and design. A Certificate of Appropriateness would be required to ensure compatibility with the Civic Center.

cc: Mardikian Enterprises
Hardison and Komatsu Associates, Architects

ENVIRONMENTAL EVALUATION

(To be completed by the Department of City Planning)

Decision which triggers filing Notice of Determination: Approval of building permit

Project Evaluation

YES NO

1. Is the project in conflict with the environmental plans and goals that have been adopted by the community where the project is to be located? Indicate names of persons consulted. _____ X
The project is proposed to be developed in a manner which relates to the character of the Civic Center area.
2. Is the project in conflict with applicable zoning regulations? _____ X
3. Could the project induce substantial growth or concentration of population or displace a large number of people? _____ X
4. Does the project disrupt or divide the physical arrangement of an established community? _____ X
5. Does the project create a public health hazard or a potential public health hazard? _____ X
6. Does the project have a substantial and demonstrable negative aesthetic effect? *The project would be subject to discretionary review by the City Planning Commission and the Certificate of Appropriateness procedures of the Landmarks Preservation Advisory Board and (see below)* _____ X
7. Does the project use fuel, water or energy in a wasteful manner or encourage activities which result in the use of large amounts of fuel, water or energy? *This would be ensured through inclusion of a mitigation measure providing for consideration of energy- and water-conserving treatment in the design.* _____ X
8. Does the project violate any ambient air quality standard, contribute substantially to an existing or projected air quality violation, or expose sensitive receptors to substantial pollutant concentrations? _____ X
9. Does the project cause an increase in traffic which is substantial in relation to the existing traffic load and capacity of the street system? _____ X
10. Does the project result in a substantial detrimental effect on water quality? _____ X
11. Could the project cause substantial flooding, erosion or siltation? _____ X
12. Does the project involve the possibility of contaminating a public water supply system, adversely affecting ground water, or substantially interfering with ground water recharge? _____ X
13. Does the project result in a substantial detrimental effect on ambient noise levels for adjoining areas? _____ X
14. Could the project expose people or structures to major geologic hazards? Is a soil report required by the Environmental Protection Element of the Master Plan? _____ X
The project is within a Special Geologic Study Area, as defined by the Element, due to its potential for ground failure.
15. Is the project in an area of potential paleontological, archaeological, or historical interest? _____ X
16. (Cont'd) Planning Commission, which should ensure against a negative aesthetic effect.

Project Evaluation (cont'd)

YES NO

16. Does the project breach any published national, state or local standards relating to solid waste or litter control?

 X

17. Does the project violate the criteria of the Environmental Protection Element of the Master Plan?

 X

18. Does the project conflict with other applicable Master Plan elements?

 X

19. Is any controversy over environmental issues associated with the project? *No controversy has been associated with this project, but the design of other new buildings in the Civic Center has been controversial, due to the Center's architectural and historic character.*

 X

20. Are there other factors or significant secondary consequences (specify)?

 X

Mitigation Measures. List and discuss all mitigation measures included in the project. Indicate other available mitigation measures. Specify whether each measure has been included as part of the proposed project. Attach additional pages if necessary. *The project includes (1) arches and a general facade treatment which would assist in relating the building to the adjacent federal building across UN Plaza, and to the Orpheum building to the west. An (2) additional five feet of public property at the north end of the site has been proposed for inclusion in the development, in order to provide a match for existing building lines at the north end. The developer (3) has agreed to abide by the foundation recommendations of a licensed engineer, in order to mitigate seismic hazards. Consideration should also be given, however, to (4) energy and water conservation techniques in the further development of the site.*
(see reverse)

Alternatives. List alternatives considered and the reasons for not implementing them. *The building could be developed at the same height as the adjoining Orpheum building. This would reduce the allowable floor area, would not provide a height comparable to the federal building, which together with the proposed development would frame the eastern view of City Hall through the plaza. The public property could be deleted from the proposed site, resulting in a smaller building but continuing the discontinuity between the north property lines of the site and the adjoining property.*

Mandatory Findings of Significance

YES NO

1. Does the project have the potential to degrade the quality of the environment, substantially reduce the habitat of a fish or wildlife species, cause a fish or wildlife population to drop below self-sustaining levels, threaten to eliminate a plant or animal community, reduce the number or restrict the range of a rare or endangered plant or animal, or eliminate important examples of the major periods of California history or prehistory?

 X

Mitigation Measures (cont'd)

Finally, a (5) Certificate of Appropriateness would be required to ensure compatibility with the Civic Center.

Mandatory Findings of Significance (cont'd)

2. Does the project have the potential to achieve short-term, to the disadvantage of long-term, environmental goals?

YES NO
____ X

3. Does the project have possible environmental effects which are individually limited, but cumulatively considerable? (Analyze in the light of past projects, other current projects, and possible future projects.)

____ X

4. Does the project have possible environmental effects which will cause substantial adverse effects on human beings, either directly or indirectly?

____ X

5. Is there serious public controversy concerning the possible environmental effect of the project?

____ X

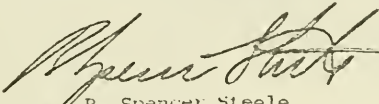
DETERMINATION (To be completed by the Department of City Planning)

On the basis of this initial evaluation:

☐ I find the proposed project COULD NOT have a significant effect on the environment, and a NEGATIVE DECLARATION will be prepared by the Department of City Planning.

☒ I find that although the proposed project could have a significant effect on the environment, there WILL NOT be a significant effect in this case because the mitigation measures, numbers 3, 4, 5, described on page 5 have been included as part of the proposed project. A NEGATIVE DECLARATION will be prepared.

☐ I find that the proposed project MAY have a significant effect on the environment, and an ENVIRONMENTAL IMPACT REPORT is required.


R. Spencer Steele
Assistant Director - Implementation

for Rai Y. Okamoto
Director of Planning

Date 1. NOVEMBER 1977

